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Fiftieth Year

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WHOLE NO. 2552



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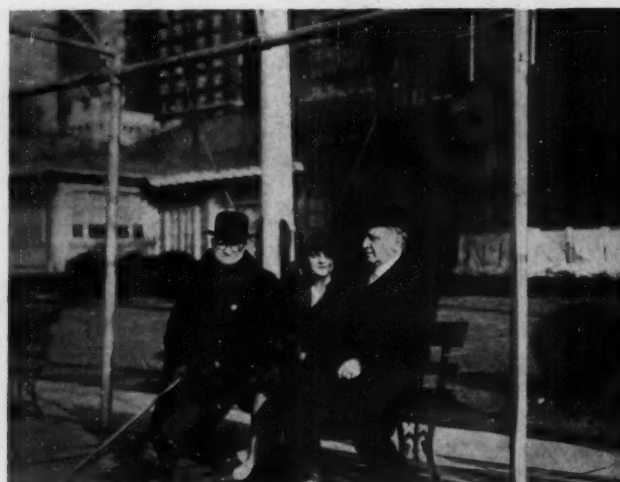
THE GALLI-CURCI PARTY

Sailing from Seattle. Reading left to right: Homer Samuels, Mme. Galli-Curci's husband and pianist; the singer, and Lawrence Evans, of Evans and Salter, managers of Mme. Galli-Curci, who is personally conducting the tour of four months in the Orient.



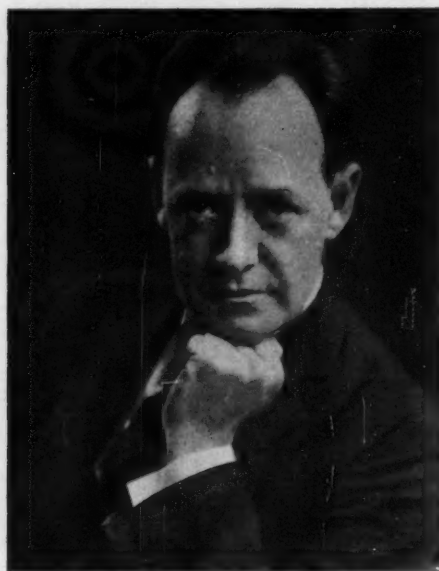
EDGAR SCHENKMAN,

violinist, who will give a recital at Town Hall, New York, on the afternoon of March 16. His program will include the G minor sonata by Henri Eccles (1670-1742); A major concerto, No. 5, Mozart; a group by Behm, Franko and Brahms, and the *Symphonie Espagnole* by Lalo. Anca Seidlova will preside at the piano.



TWO PICTURES OF EMMA OTERO,

new Cuban coloratura soprano, pictured above (a) with R. E. Johnston, her manager, and (b) with Mr. Johnston and Enrico Rosati, her teacher, at the Columbia Yacht Club. Miss Otero recently achieved great success at the Rubinstein Club and at the Biltmore Musicale. Musical prophets claim that a golden future awaits this gifted young girl.



GEORGE BOYLE,

who is to give a recital at the Academy of Music Foyer, Philadelphia, on the evening of March 11, assisted by Mrs. Boyle (Pearl Applegate). On the program will be a group of five piano pieces written by Mr. Boyle. (Photo by Kubey-Rembrandt Studios)



HANS WIENER,

Viennese dancer, who will give a program of group and solo dances at the Grand Street Playhouse, New York, under the auspices of the Henry Street Settlement Music School, tomorrow evening, March 8, and Sunday afternoon, March 10. Mr. Wiener will be assisted by Vera Milcinovic in a dance of the Blues from Krenek's opera, *Johnny Spielt Auf*.



ALICE PATON,

lyric soprano, who is to give her New York recital at Town Hall on Tuesday evening, March 19. (Photo by Nicolas Muray)



EARLE PFOUTS AND HELEN CARPENTER PFOUTS.

On Tuesday afternoon, March 12, Mr. Pfouts is to give a violin recital at Town Hall, New York, assisted at the piano by Mrs. Pfouts. The program will consist of the Brahms sonata, for violin and piano in A major; a group of numbers by Handel, Boccherini-Kreisler, Bach-Wilhelmj and Mozart; the first movement of the Lalo *Symphonie Espagnole*; Franz Ries' G major suite, and a concluding group of pieces by Fibich-Kubelik, Debussy-Kramer, Emilis Pente, Dvorak-Kreisler and Sarasate. In his past appearances, Mr. Pfouts has been termed by the critics as "a violinist of note, whose work showed a genius and skill," again as "an artist of distinction," while Mrs. Pfouts at the piano was said to be "in complete accord with the violin, bringing alike to the score and to her instrument a truly musicianly instinct."

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Berlin's Three Opera Houses Present Interesting Revivals

Maria Ivogün Returns in Eugen Onegin—Wonderful Performance of St. Matthew Passion—
New Works by Alban Berg and Others—Hebrew Music

BERLIN.—A source of great delight to the Berlin public was the return of one of their particular favorites, Maria Ivogün, to the operatic stage. The celebrated singer retired a year and a half ago, because of a depression which followed the tragic and mysterious death of her sister as the latter was crossing the Indian Ocean on a trip around the world. Now Bruno Walter has succeeded in winning Ivogün back to her artistic career by interesting her in the role of Tatiana, in Tchaikovsky's *Eugen Onegin*.

She recently sang this part for the first time, giving a vivid performance which was all the more remarkable as the role lies entirely outside of her genre as a coloratura singer. Owing no less to Walter's admirable conducting than to Ivogün's art, her Tatiana was a marvel of touching expressiveness. Nor did the rest of the production lag behind; in spite of its cloying sentimentality and undramatic character, the somewhat superannuated opera made a profound impression. Hans Reinmar, baritone from the Hamburg Opera, and Ludwig Hoffmann, bass, particularly distinguished themselves, while Leo Pasetti's new stage decorations won high praise.

MONA LISA AT THE STAATSOOPER

A revival was also the outstanding feature of the State Opera's activities during the past fortnight. Here, at the Theater Unter den Linden, Max von Schillings' *Mona Lisa* was produced after a lapse of several years. Whatever critics may have to say against this work, the fact remains that it is one of the very few modern German operas that have been able to maintain themselves in the regular repertory for fifteen years. Barbara Kemp's magnificent personification of *Mona Lisa*, with its demoniac features, its sensuality and cruelty, is one of her most impressive roles. Theodor Scheidel, Fritz Soot and Gitta Alpar were partners of the first rank, forming an excellent ensemble with Kemp, who nevertheless invariably dominated the scene. Kleiber conducted with great art, paying due attention to all the details of the score and creating an effect of great power. Aravantos' stage decorations were picturesque and rich in the style of the Italian Renaissance, and ample use was made of the expensive new stage mechanism.

CUBIST SCENERY FOR TALES OF HOFFMANN

A third revival, that of Offenbach's *Tales of Hoffmann* at the Kroll Theater, was less successful. Klemperer indulged his love for ultra-modern productions to the limit when he engaged Moholy-Nagy, a member of the Dessau Bauhaus and a newcomer in Berlin, to design the scenery. As a follower of this, the most radically modern school of architecture in Germany, the young man's ideas are unconventional to a degree.

Bald, mechanical construction is the leading motive in this artistic tendency, and the artist's first axiom is never to permit the stage to resemble in any way the settings called for by the author or those which the innocent spectator might consider suitable. But somehow the ultra-romantic story of *The Tales of Hoffmann* did not lend itself very happily to this new mechanical, quadrangular, cubistic garb; indeed, the scenery and the opera had nothing in common at all and went their ways independently.

The performance was excellent as far as the conductor, Alexander von Zemlinsky, was concerned, but it was vocally mediocre. Karl Hammes as Doctor Miracle and his subsequent characters, gave by far the most impressive portrayals.

A BACH REVELATION

One of the most rousing concert events during the last fortnight was the special performance of Bach's *St. Matthew Passion*, given, as last year, by the Philharmonic Orchestra in aid of its pension fund. Furtwängler's interpretation was a revelation of the spirit of Bach as it is conceived today. Indeed, Furtwängler is carrying on the tradition—according to his own lights—started by the late Siegfried Ochs, who, a generation ago, departed from the Singakademie tradition as it had been handed down for half a century, since Mendelssohn's epoch-making first performance of the work in 1829.

Furtwängler's great departure consists of treating the work as if it had been written for the concert hall instead of the church, where it no longer has a home. He carefully avoids all reminders of an ecclesiastical background, but loses nothing of Bach's sublime, religious feeling. Moreover, much is gained in the finished performance of details, in surprising shadings and colors and in the freedom of tempo which permits vividness and passion beyond the reach of church music proper. The *St. Matthew Passion* is one of Furtwängler's greatest achievements and a summit of reproductive art. The Kitten Chorus sang admirably, and also the soloists, namely Lotte Leonard, Hilde Ellger, Heinrich Rehkemper, Rudolf Watzke and Karl Erb.

Less authentic than this performance was Furtwängler's interpretation of Mahler's first symphony at the seventh concert of the Philharmonic series; for the work reflected the conductor's personality quite as much as the composer's. Nevertheless it had great strength, much imaginative detail and charm. Wilhelm Kempff was the soloist, playing Beethoven's first piano concerto with crystalline clearness, yet with vitality and strength.

A CHARACTERISTIC KLEMPERER PROGRAM

Very characteristic of Klemperer's artistic tendencies was his last concert program. It comprised Bach's sixth Brandenburg Concerto, Paul Hindemith's violin concerto, Kurt

Weill's *Drei Groschen Suite* and Stravinsky's *Pulcinella*. The Bach was given a splendid performance by an ensemble of soloists with Hindemith leading and Klemperer at the harpsichord.

Hindemith's concerto has many fine ideas, interspersed with some that are questionable. It was perfectly played by Joseph Wolfsthal. The *Drei Groschen Suite* is a compilation from Weill's successful version of *The Beggar's Opera*. It is popular music, full of boisterous humor, buffoonery and sarcasm, skillfully transcribed for piano and orchestra. Its success was as boisterous as the music itself, but in the long run its unabashed vulgarity can only appeal to those who admire the latest parodistic style. What a difference between this coarse music and the refinement in Stravinsky's *Pergolesi suite*.

THREE ORCHESTRAL PIECES BY ALBAN BERG

Jascha Horenstein, at present conductor of the Düsseldorf Opera, recently gave a concert with the Philharmonic Orchestra, in which he again evinced his exceptional capacities. Besides the *Eroica Symphony* and Berlioz's *Carneval Romain* overture, he brought out three pieces for string orchestra by Alban Berg. They form an orchestral version of Berg's romantic pieces for string quartet, played here last year by the Kolisch Quartet from Vienna. In this new arrangement, Berg's pieces are extraordinarily effective, thanks to their fantastic play of sounds and colors. Only a virtuoso orchestra like the Philharmonic could grapple successfully with their immense technical difficulties. Magda Talianero, Parisian pianist, contributed an extremely polished and refined performance of Mozart's *Coronation Concerto*. In a subsequent recital she displayed high artistic qualities as well as distinct individuality, exciting special interest by her masterly playing of twelve Debussy preludes.

Hermann Abendroth, the regular conductor of the famous Cologne Gürzenich Concerts, gave renewed evidence, at a recent Berlin appearance with the Philharmonic Orchestra, of his sound musicianship and his vigorous, clear interpretations. The weightiest piece on his program was Bruckner's

(Continued on page 14)

Ann Arbor May Festival Announcement

The thirty-sixth annual May Festival to be held in Ann Arbor, Mich., from May 22-25 inclusive, will mark the

close of the concert series during this, the fiftieth year of the University Musical Society.

There will be six concerts during the four days of the festival, and the choral works presented will be *Samson and Delilah*, by Saint-Saëns; *The New Life*, by Wolf Ferrari; *The Requiem*, by Brahms, and *The Hunting of the Shark*, by Boyd. The society has engaged the services of the University Choral Union, Earl V. Moore, conductor; the Children's Festival Chorus, Juva Higbee, conductor; the Chicago Symphony Orchestra, under the leadership of Frederick Stock; and the following soloists: Edith Mason and Jeannette Vreeland, sopranos; Sophie Braslau and Marion Telva, contraltos; Richard Crooks and Paul Alt-house, tenors; Lawrence Tibbett, Richard Bonelli, and Barre Hill, baritones; William Gustafson, bass; Josef Hofmann, pianist, and Efreim Zimbalist, violinist.

Earlier Date Selected for I. S. C. M. Festival at Geneva

Sessions Symphony Most Important American Work
Thus Far

LONDON.—Attention is called to the change in the dates for the spring festival of the International Society for Contemporary Music, to be given in Geneva this year. It will now take place from April 6-10 instead of from April 11-14, as originally announced. The order of the concerts has also been somewhat altered. The first April 6, at 8:30, remains the same (i. e. it will consist of orchestral works by Max Butting, Henriette Bosmans, Marcel Delannoy and Frank Martin. The second, April 7, at 11:15 A. M., will be a chamber music concert with works by Julius Schloss, John Ireland, Nicolas Nabokoff, Viktor Ullmann and Erwin Schulhoff. The third, April 7, at 3:30, will be a choral concert consisting of compositions by Krsto Odak, Karl Marx and Leos Janacek. The fourth, April 8, at 4 P. M., will be a chamber music concert with works by Alexander Jemnitz, Manuel Rosenthal, Berthold Goldschmidt, Maurice Delage, Jerzy Fitelberg. The fifth, April 9, at 8:30, will be an orchestral concert with works by Ralph Vaughan Williams, Johannes Miller, Emmy Heil-Frensel-Wegener and Roger Sessions.

Robert Sessions' symphony is the most important American composition which has ever been played at one of these festivals.

M. S.

Paintings of Musicians

An exhibition of paintings by Emily Nichols Hatch was recently held at the Contemporary Arts and Browsing Book Shop. Among the paintings were portraits of William Haines, tenor; Arthur Shattuck, pianist; Allen Jones, tenor, and Raoul Laparrá, composer-pianist.



MARIE RAPPOLD

long known in the world of opera and concert for her lovely dramatic voice and colorful interpretations, who sailed on the S.S. *Ile de France* on March 1. She has been booked by Dr. de Koos, European manager, to sing in Paris, Zurich, Vienna, Berlin, Hamburg, Copenhagen, Stockholm, Oslo, London, Amsterdam, The Hague and Cologne. Mme. Rappold expects to return to America in May after fulfilling these European engagements which begin on March 8.



WAGNER OPERA

By J. Landseer MacKenzie

[The following article is printed not because we agree with the views of the author but because we so heartily disagree with them. Healthy discussion is useful in art, and we feel that this article, with its radical statements and advanced views, is likely to encourage such discussion. However, we must disclaim in advance all responsibility both for the statements and the views.—The Editor.]

A CLUE to the initial purpose of Wagner's music is supplied by his dislike of the personal element in art. Differing radically from that which went before it Wagner's music was designed to speak for itself rather than to serve as a background for performance. He inaugurated a new era in composition, a new era in tonality, not by striving for these effects but because they were the natural outcome of a point of view which hitherto had not been held by musical writers. For, before the advent of Wagner, music was composed mainly from the objective point of view of its effect in performance. With the growth of experience in handling the wealth of new musical material born of his subjective inspiration, Wagner allowed his genius to roam freely along this unbeaten path until the personal factor in music disappeared entirely from his perception.

Traditional Opera

Not so with its performance, however, for the underlying motive of Wagner's music has failed in finding interpretation. Had Wagner confined his instrumentation to the orchestra he would not have died embittered with disappointment at failure to hear the true sounds of his musical conception. For the orchestra is the most impersonal of instruments, since its excellence depends upon the sublimation of its component personalities. But Wagner's works are incomplete without singers. Wagner's inspiration was articulate. For this reason if for no other the voice was essential to the completion of his work. And for this reason Wagner used the voice more as an instrument capable of explaining the meaning of music than merely as a means of making musical sounds.

The poignant human emotions inseparable from traditional opera tend to distort musical values. The libretti of traditional opera are stage dramas running more frequently to heavy melodrama. Performed in conjunction with music these dramas become severe handicaps to musical singing and in inverse ratio, music serves as an equal handicap to convincing acting of the drama. Traditional opera serves as an inhibition of two arts.

Dramatic Restrictions

Some such perception must have served as the stimulus to inspire Wagner in his attempt to free music from dramatic restriction. Wagner was a scientist in that he experimented and fell wholeheartedly in love with his newly discovered musical formula. It inspired him to write musical drama in which the voice was an adjunct to the music rather than a solo instrument demanding the melodic fat while the orchestra served no purpose other than to supply necessary harmonic meat.

Wagner produced richer musical fare than had ever been served in opera. Since he saw the voice as an instrument capable of clear and intelligible speech, he gave it a story woven of the threads of his musical inspiration that both music and words might express the same thing, each in its characteristic way. But in so doing he reckoned without his singers, for, inasmuch as you may lead an ass to knowledge but you cannot make him think, so may you write music for the voice but, as Wagner found, you cannot get it sung.

Emotional Impediment

In the effort to avoid emotional distraction, Wagner made the music for the voice of secondary interest and he cast the characters of his drama as gods and legendary beings who, presumably, would not be carried beyond control by the emotion of the moment. He dreamed a dream of musical drama that was essential mystical; no coarse human emotions were to sully his music.

Wagner realized, in the abstract, that the art of singing is a verbal expression of musical feeling. He sensed the motive power of musical speech as the dynamic born of a reaction to music and not as a personal force born of the emotion engendered by poetic reaction. Singers, in common with other human beings, respond to the stimulus with which they are most familiar, which is speech. Since singers, as a rule, prove themselves of the lowest order of musical intelligence, music naturally fails to become a powerful enough stimulus to overcome accustomed reactions to the meaning of words. While singing, therefore, singers suffer from a burden of suppressed emotion that has neither musical meaning nor value.

Instead of articulating the words of a vocal composition with musical meaning, singers usually try to expel its music by a brute force resulting from the emotion provoked by its story. This emotion, being dramatic rather than musical, has no channel of expression and serves no purpose other than to render words unintelligible with a consequent inharmonic tone of voice. Wagner tried to protect his symphonic coloring from inharmonic tone by casting the verbal action in terms of sublime rather than human emotion.

Articulate Music

Wagner rightly resented the sacrifice of all symphonic and contrapuntal interest to the pretensions of an instrument which, after all, proves itself more verbal than musical. His later works show him thoroughly convinced of the mistake of writing vocal melody. He wished his thematic development to proceed without interruption or disturbance from accessory emotion.

Proceeding on the assumption that hearing tends to be distracted from pure melody by dramatic speech, Wagner refrained from writing a verbal expression of acute or violent emotion in association with sustained melody. He relied upon the music as a whole to produce the emotion of the drama. The role of the voice was to indicate the color of this emotion rather than to give it direct expression. Because to Wagner the verbal explanation of his works was

of vital importance, he wrote his own libretti that the world might know the meaning of his musical inspiration. Wagner gave birth to articulate music but the world has not yet heard it.

Musical Drama

Wagner saw the orchestra as the legitimate instrument for the working out of musical drama, and he imposed the melodic burden of his inspiration upon its deep toned instruments. Theme after theme assails the ear through mazes of symphonic and contrapuntal development. These themes are so arresting, so moving, that they almost speak their meaning, but not quite—that was left to the voice. But, alas, there have been no singers willing to voice that meaning. Those who essay Wagner's music sing but of themselves and of their despair of rivaling the orchestra while their melodies are in the hands of its dumb instruments.

But why, when it is the function of the voice to articulate the meaning of music, should it be allowed to usurp melody? Wagner's melodies are happily protected from being bitten apart or from being shattered by percussive blows. If singers behaved in the time of Wagner as they do now, he must have seen them making meals of melody while allowing the audience only the sound of its mastication.

Deified Singers

Wagner gave his singers everything but that which they most love to destroy—melody. He conferred upon them the roles of gods, in return, he asked for the use of their voices to complete his orchestral symphony in tones of articulate meaning. But, as all composers know, singers are not cooperative, for unless they get all the limelight and all the applause they will not play. The reduction of the musical value of the voice to that of a subsidiary orchestral instrument is not an appealing idea to persons who allocate to themselves the status of gods when they are merely uncontrolled human beings.

In imagining gods in his musical dramas Wagner overlooked the fact that the roles of his gods would be played by earthly humans in a chronic state of rage at having no tunes to mangle and no emotions to tear to shreds. His failure to enlist sympathy with his point of view rankled almost as a mania in Wagner's later years and since his

time singers have avenged themselves upon him by screaming his music on the plea that it is unvocal.

The Vocal Art

Instead of being the worst enemy of the voice, Wagner is the best friend the vocal art ever had because he was the first to give due consideration to the value of the words of song. Before that, words were added to music merely by synchronizing them to its rhythm; appropriateness of verbal coloring to musical tone remained unconsidered. Wagner was the first to write the music of a story in which the words were the articulate meaning of the music.

Wagner did not consider the words of the singer as descriptive only of the music sung by the voice but as the verbal expression of the music as a whole. In this main particular did Wagner differ from his predecessors. But he failed, despite much personal effort of his part, to bring this much to be desired result into practice. Since his death the attempt has obviously been abandoned, for the performance of his works has resolved into a shouting "fest" between hefty individuals garbed in the traditional negligee ascribed to legendary beings. The efforts of the audience to follow the intricacies of the soul stirring melodies woven by the orchestra suffer rude disturbance from cries of anguish that divert the attention to sights and sound provocative of shock, bewilderment and ridicule.

Wagner's Chief Innovation

Wagner was more of an innovator than is recognized from present performances of his works, for, the full extent of his artistic conception cannot be realized until such time as singing develops the art necessary to the interpretation of his inspiration. The musically erudite delight to discuss the whys and wherefores of musical and symphonic development traceable to the influence of Wagner, but the initial source of these developments is left unrecognized and unheralded for want of vocal erudition to give it expression.

The full appreciation of Wagner remains for some future day when music shall be purged of noise to become harmonic tone and when singers shall have become sufficiently reconciled to music not to do it violence. Appreciated and felt in its true relation to symphonic values, Wagner's vocal line, though not tuneful, will be found eminently vocal and truly melodic in that it is designed to furnish the dynamic necessary to the expression of the verbal line with due regard to appropriate emotional coloring.

Wagner conceived singing as musical speech whose words supply color and meaning to the symphonic tone of music. When this conception is brought into expression Wagner's music will be heard as a richly patterned broadsword interwoven with a golden thread of articulate meaning.

Rudolf Laubenthal, Interviewed, Recommends Cuts in Wagner Scores

Distinguished Metropolitan Opera Tenor Does Not Approve of "Jonny"—Optimistic in His Views of the Future

Rudolf Laubenthal, quite apart from his sterling ability as an artist in German roles, and particularly in those for which he is noted, the Wagner roles, is a man of fine education and also has the gift and virtue of plain speech. That is a thing which the press interviewer greatly appreciates, for there are times enough when the artist to be interviewed is hesitant, superdiplomatic or has formed so few opinions

sound of the text and has memorized it in this way so that the chance of error or confusion is negligible. It seems to me that he gives an Italian suavity to some of the music that is very attractive."

"But do you think, Mr. Laubenthal, that any Italian conductor, or any conductor who did not thoroughly understand German, could properly interpret such a thing as, for instance, Die Meistersinger, the text of which is so associated with German folk idiom that even an ordinary knowledge of German does not suffice for its complete comprehension?"

To this question Mr. Laubenthal replied that he thought it might be difficult for any conductor except a German or one who had lived long in Germany to appreciate fully the Wagnerian humor. "The bel canto," he said, "is undoubtedly an important part of the operatic art, but it is, after all, not everything, and some passages in the Wagnerian works call for a sharpness of staccato that is demanded equally by the sense of the words as by the music. Of course one cannot tell what an interpretation might be, for musicianship gives a conductor a power that may perhaps be separated from the meaning of the word."

"We all thought that you were going to sing in the opening production of Jonny, but it seems that you did not do so."

"No," said Mr. Laubenthal. "From that, at least, I was delivered."

"Then you do not think much of Jonny?"

Mr. Laubenthal emitted an exclamation of disgust. "Indeed I do not," he said. "That work is not art and has nothing to do with art. When Mr. Gatti asked me last spring to do the work, I protested that it was not at all to my taste, and that I would prefer not to be included in the cast. But Mr. Gatti wrote me that the others had accepted, Bohnen, Easton, and so on, so there was nothing I could do but to allow my name to be included also. When I got sick with influenza just before the opening performance, they all said that I was just pretending, but I was not. I was really ill and the doctor said that I would have to stay in bed or risk pneumonia, and so it happened that I was not in Jonny's opening performance."

"How do you explain Jonny? Do you agree with those who think it is of philosophical importance?"

Again Mr. Laubenthal emitted a sound of impatience and disgust. "Nothing of the kind," he cried. "It has no more philosophy in it than it has art, nor is it in any way an interpretation of present day life or thought in Germany. Krenek is not a German, but an Austrian or a Czech or something, and in my opinion he saw in his work nothing but a good plan to make himself some money."

"Which, of course, he did."

"Yes," said Mr. Laubenthal, "he certainly did, but we need not be deceived by the success of the work into any idea that it interprets German thought or that it has anything to do with modern German philosophy, or even the philosophy of European youth. To understand its success one need only remember that the negro minstrel or blackfaced

(Continued on page 10)



RUDOLF LAUBENTHAL

about matters in general concerning art that the net result of an interview is small.

Mr. Laubenthal was seen at his hotel on the morning after his first Siegfried of the season, and was complimented upon the excellence of his part in a performance which was as a whole, undoubtedly above even the Metropolitan's very high average.

"Yes," said Mr. Laubenthal, "Mr. Serafin is a great musician and he understands his Wagner remarkably well. It is really astonishing how he can conduct such a work as Siegfried without understanding the words. He is ignorant of German, but has familiarized himself with the



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Ann Arbor Festival—Ann Arbor, Mich.
Springfield Festival—Springfield, Mass.
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Management Haensel and Jones—Steinway Hall—New York City

Rudolf Laubenthal Interviewed

(Continued from page 8)

comedian is not a familiar figure on the German stage. We know nothing about those things over there except from the very rare occasions when some such performer appears on our vaudeville stage."

"But you do have some jazz bands."

"A few, yes, but only in the larger cities, and only in the larger or more expensive places in the large cities. Germany as a whole knows nothing of jazz bands or of negroes, and Jonny, of course, appeared to the public as an extraordinary novelty, something the like of which they had never dreamed of, and, of course, amusing."

"But how about the music?"

"The music is terrible. There is nothing in it from beginning to end that is worth a word of comment or criticism or consideration. Krenek's pretended atonality is not even that, but merely an occasional shocking discord which anybody could make without either science or invention. The music has neither melody nor decent harmony and is terribly difficult for the singer to learn. The intervals are outrageous, disconnected, and Mr. Bodanzky said to us: 'Sing anything you like; it does not make any difference; one note would sound as bad as another.'"

"Did you see the work in Germany?"

"Yes," said Mr. Laubenthal, "I saw it in Berlin. They staged it there with extraordinary looking ultra-futuristic scenery. The very first scene on the mountain top was a screamingly impressionistic bit of futurism, with everything topsy-turvy and the sharpest of colors; and I remember in the next scene, in Anita's room, the furniture was an amazing phantasmagoria of form and color. And then, of course, in Germany, Jonny was played as a real negro. I do not understand playing Jonny as a blackfaced comedian. He appears in the last act at a railroad station, and one cannot imagine a blackface comedian coming to a railroad station in his make-up. However, this work I must say does not interest me, and I cannot imagine art progressing along any such lines as that."

"Then you think that art will progress? You do not agree with those who say that the great era of art is done and that classicism can never return?"

"No," said Mr. Laubenthal, "I do not agree with that at all. Of course, as for a return of classicism, that is hardly the word; but that art will return to serious things, I have no doubt whatever. The genius rises suddenly. We may have a genius among us today, some boy not yet arrived at productive years, who is just as great as Beethoven or Mozart or Wagner. When Wagner was born the world did not say to itself 'A genius has been born.' That fact was only recognized gradually, and so it has always been and always will be."

"Do you think that the genius, when he does come, will write in this style that we now call modernism?"

"I do not think any one can make a guess as to that, or can predict one way or another. The probability is that

there will be a sane union of the classic style with some of the modern developments. No one could have predicted the manner that Wagner developed, nor could any one have predicted the modernism of Debussy or Stravinsky, and so no one can predict what the coming genius may develop. To guess at it would be quite futile."

"Mr. Laubenthal, there is something else that interests the public just now. What do you think of cuts in the Wagner scores?"

"I think they are very essential," said Mr. Laubenthal. I even believe that Wagner scores might profitably be cut to a still greater extent than is now customary. Wagner's operas, if they are to be played in their entirety or even at great length, should not be seen by people tired with the day's work or pleasure or social activities. It is all very well to listen to these long scores at a place like Bayreuth where life is taken tranquilly, and where the entire duty of the day consists of going to the theater. But here in New York, for instance, where life is crowded full very hour of the day, it is impossible to expect the public to take real enjoyment in a work of such emotional stress as the works of Wagner, and so physically fatiguing from the mere effort of attention and the mere fact that one is cramped into an orchestra seat and forced to remain over long hours in one position."

"And then, of course, there is, especially in the Ring, so much repetition. You are told about twenty times that Siegfried has killed the dragon, and the whole story of each of the operas is told in each succeeding opera, so that really a great deal of the text is superfluous. The music indeed is full of amazing variety, and Wagner never actually repeats himself. He uses the same themes over and over, but always finds new ways of presenting them, and that is one of the greatest evidences of his extraordinary genius. But even so, the public is to be considered, and if the public is to get all of the enjoyment that is possible out of these extraordinary masterworks, its comfort must be thought of. That means simply shortening the works to their essentials—and I can assure you that the artist would not regret the shortening either."

"It must be fatiguing for the artist to sing some of the long roles."

"It is, of course," said Mr. Laubenthal, "though they gradually become accustomed to it. Still, the other night in Siegfried, being just out of bed after an attack of grippé, I suddenly, in the last act, began to feel my knees shake. Just fatigue, no doubt, but it has never happened to me before. I have been told that grippé has this sort of effect."

"A big, strong, husky German like you will soon be over it—and by the way, how is Germany now? Has its youth entirely recovered from the ravages of the war?"

"Better than ever," said Mr. Laubenthal. "Speaking of Jonny and jazz, I can assure you that there is no such fever in Germany, even among the youth. Now that military



CATHERINE McRAE, one of the many artist-pupils of Reese R. Reese, who are filling prominent church positions in Pittsburgh, Pa. Miss McRae is soprano soloist at Etna Presbyterian Church in that city.

service has been abandoned, the young men of Germany have taken up athletics enthusiastically, and are better off physically than they were even with the enforced military training."

"That, of course, was a good thing."

"Oh, yes, that was a good thing, for it made strong men out of boys who were inclined to be delicate, and the rigorous training under careful guidance was naturally valuable. But the influence that has come from America that has been really most felt in Germany is not the influence of jazz and the dance or the night club, but the influence of athletics, and German youth is now quite as engrossed in its athletic games as is American youth."

"You do not take a pessimistic view of things."

"Pessimistic?" asked Mr. Laubenthal. "Why pessimistic? Everything is going forward, just as it always did, and all these phases of modernism and such things are so temporary that in a very few years they will be entirely forgotten. After all, the spirit that made the great art of the classic dramatists and musicians and heroes is just as alive today as it ever was." Thus, with this optimistic view the interview closed.

Michael Press Soloist with Detroit Symphony

Since the association of Michael Press last fall with the Michigan State Institute of Music and Allied Arts, the people of Lansing looked forward with interest to his announced appearance there with the Detroit Symphony Orchestra, in the Tchaikowsky violin concerto. The concert took place in the Prudden Auditorium, Lansing, on January 31, under the direction of Victor Kolar, who is conducting the orchestra in the absence of Mr. Gabilowitch.

Without any degree of ostentation, Mr. Press took his audience by storm through sheer artistry. The ovation at the conclusion was such that the violinist had to respond to seven recalls. With the admirable accompaniment of the orchestra under Mr. Kolar, Mr. Press displayed in his playing not only a skillful technic, which made light of the difficulties of the concerto, but he also revealed a warm and sympathetic temperament, and a beautiful tone adapted to express the composer's essential thought.

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with

Orpheus Club

Not only for an enjoyable evening of choral singing, but for introducing a most interesting young pianist, Helen Bock, are the concert-goers of Erie grateful to the Orpheus Male Chorus and its director, Charles Le Sueur. Something of a surprise was Helen Bock, a young New York pianist, who has something to say and says it in very positive manner. There is a vitality and poise to Miss Bock's playing that made one wish he might hear her in a full recital program. Her Liszt "Ballade" and the Chopin "Polonaise" were truly heroic, while the atmospheric "Jeux d'Eau" of Ravel was an exquisite bit of poetry and imagination. Miss Bock is not only an interesting pianist, she makes the music sound, and also makes one hopeful for what America can contribute in the way of young artists who not only play well but have a message behind the music.

Erie Daily Times.

Miss Bock won the approval of the audience. She is young and gracious, and brings to her playing a piquant and engaging personality. She has the courage to play her program in her own way. Her individuality and her ability to play a piece as she thinks it ought to be played were brought out in her manner of producing Debussy's "Danse" and Ravel's "Jeux d'Eau." The demands which the Rameau-Godowsky "Sarabande" make on the left hand, were met courageously by Miss Bock who displayed a strength that belied her rather slight frame. The Liszt B minor Ballade and the Chopin Polonaise were played with fine understanding. Miss Bock has splendid technique, an appreciation of musical values and a buoyant personality. The Orpheus chorus did well to bring her here.

Erie Dispatch-Herald.

MANAGEMENT ANNIE FRIEDBERG

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Strong Nationalistic Feeling of Croatians Mirrored in the Music They Produce

Race That Produced a Haydn and a Hummel Begins a New Chapter.

With the present unrest of the Croat minority in Jugoslavia rising at times to fever heat, the interest now being shown in their folk-music, both at home and abroad, is merely another manifestation of the strong national feeling that has grown more irrepressible since the war.

Although the Croats have been under Magyar sway for a thousand years, and have been drained of their best manpower by their Austrian over-lords for centuries to fight on every battle-field of Europe, in one aspect of their racial consciousness they have remained independent as have few other subject peoples. Their folk-music is still free from the Magyar influence, and their "song-happiness and song-consciousness" is as fresh today as it was a thousand years ago.

Since long before Bach, the Croats have furnished great performers and distinguished musicians to the world. One of the earliest great lutenists, one Einsiedler, a contemporary of Veit Bach (Croatian grandfather of J. S.) was a Croat. Joseph Haydn, father of the symphony and composer of some of the greatest chamber music, was a Croat. More than that, his race with him was not a mere fact of ancestry—the Croatian folk-song colors every measure he wrote after he came to artistic maturity. Most of his scintillating finales are based on the "Kolo," which is to the Croats what the "Czardas" is to the Magyars. Practically unaltered folk-tunes crop up everywhere—in the Salomon symphonies, in the quartets, in piano concertos,—even in the theme in the "Emperor" quartet which has since become the Austrian national anthem.

It would be too much to expect a Joseph Haydn every day or every century from any race, and especially from a suppressed minority like the Croats. They were deserted by their nobles, who moved off to the gaities of Pressburg and Vienna, and poverty prevented many very gifted men from getting the training that might have made them great artists. Yet in spite of difficulties that would discourage any other people, they produced perhaps the greatest pre-Lisztian pianist, Hummel; they furnished Beethoven with the best first violinist in Vienna, Schuppanzigh (Zupancic), and since then many other performers of more than local renown, and a few composers, including the "Viennese" von Suppe. There is evidence, moreover, that Tartini and Dragonetti, great "Italian" musicians, were of Croatian ancestry.

Naturally a race that has done as much for music as the Croats must be more than the blood-thirsty mercenary soldiers the historians have reviled for centuries. Dr. Kuhac, an eminent musicologist, fifty years ago stated that one in every three Croats either played, sang, or composed. In 1923 Dr. Alois Kolisek, another authority, wrote that the Croats have kept their folk-song alive and growing, and that even now new songs spring up there as spontaneously as if "fallen from heaven or grown up in the meadows." Surely if the great war with the terrible sufferings it entailed could not kill the Croats' inborn intensive feeling for music, their folk-songs are safe for another thousand years.

At the present time, there are favoring influences at work that ought to bring more and more of the talented Croats before the great world. Universities are being established here and there in accessible towns, foreign musicians and

musicologists are coming back from Croatia and regions that have a large Croatian population with admiration of their folk-songs, and some of their performers are even going about their trade in foreign lands under their own Croatian names, instead of unrecognizable Germanized equivalents. Such a one, for example, is Zlatko Balokovic.



THE DONOR AND THE WINNER
of the Balokovic prize for a violin concerto on Croatian themes—Zlatko Balokovic and Bozidar Kunc in the Berlin Tiergarten.



ZLATKO BALOKOVIC
in native Croatian costume. This violin virtuoso has done much to stimulate interest in Croatia's rich musical heritage.

Aside from the fact that he is a violinist of virtuoso calibre, he is the patriotic descendant of a long line of Croatian warriors, embodied by King Bela IV in 1190 for remarkable services during a siege. Always on the lookout for musicians of exceptional merit, Balokovic discovered the young composer Slavinsky, who at nineteen was working in a bakery. Through his efforts, Slavinsky was sent to the Vienna Conservatory for two years.

Later Balokovic offered a prize of 25,000 dinars for the best concerto for violin by a Croat. This was won by Bozidar Kunc, a man unknown even in his native city of Zagreb. It is interesting to note that the last movement of this concerto, like so many of Haydn's finales, is based on a Kolo, the folk-dance of the Croats.

It would be easy to predict for the Croats a rapid rise to musical stature such as the Russians showed when they became conscious of their own merits. In Beethoven's time they had only a Glinka; fifty years later they startled the musical world with a Borodin, a Tchaikowsky, a Rimsky-Korsakoff. Given only a little time and a few more interested persons like Balokovic, we may let have a Croatian equal of Haydn, Smetana, or even Bach.

Barbara Lull Wins Praise on Tour

Reports of new triumphs for Barbara Lull are continually being received by her management, Bogue-Laberge, following the violinist's many appearances on tour. Miss Lull recently was soloist with the Portland Symphony Orchestra, Portland, Ore., under the direction of Willem Van Hoogstraten, after which its manager, Mrs. M. Donald Spencer, wrote as follows: "She is a charming artist, and I only hope that every orchestra in America will engage her services."

Of this appearance, the Morning Oregonian stated that it was an event and that Miss Lull won an easy victory. The Oregon Daily Journal declared that there is something in Miss Lull's violin tone, especially in the upper register, that creates a desire to hear it again and again, and the Portland Telegram reported that she draws a beautiful tone from her instrument and her musical phrasing is decisive and her bowing excellent.

Shaffner Busy in Radio and Concert

Ruth Shaffner, soprano, scored a fine success when she appeared recently as guest artist on the Maple Leaf Milling hour, over a trans-Canada hook-up which included stations CFCA, CKGW, CKNC, CJGC and CFCF. Her singing of the aria, Il est Doux, with the Philharmonic Orchestra, under Reginald Stewart's direction, as was especially commented upon, although the remainder of her program, including numbers by Handel, Mozart, Wolff, Brown, Ronald and Bibb, also was enthusiastically received.

Miss Shaffner's future bookings include many reengagements. On March 27, she will be heard in the Bach St. Matthew Passion, in New York, and on March 31, she will sing in a performance of The Elijah.

Telegram Records Success of Muriel Kerr

"Muriel Kerr's concert here was pronounced greatest success of any musical event in the history of Peabody College. We were all delighted with her and hope to re-engage her for another recital next year."

The foregoing is a copy of a telegram received by Recital Management Arthur Judson, from Lucille Wilkin of the music department of Peabody College, Nashville, Tenn. It speaks for itself.

Mr. and Mrs. Luening Appear in Cologne

Otto Luening and Ethel Codd-Luening were engaged by the Caecilia Society in Cologne, Germany, for a concert on February 27. The program included compositions for soprano, flute and piano as well as Lieders.

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Chamber Music Programs Please—Art Museum
Concert—Felix Salmund Gives Recital—
Civic Opera Presents Carmen—Other
Musical Events of Note

PHILADELPHIA, PA.—Eugene Goossens was guest conductor for the Philadelphia Orchestra concerts, of February 22 and 23, remaining also for the concerts of the 29 and 30. The program presented at these concerts was thoroughly enjoyable, from beginning to end. Der Freischütz Overture by Weber, was the opening number, and was finely read and performed.

Beethoven's Symphony No. 8, followed, in which Mr. Goossens brought out all the details with keen insight and artistry. Interest never flagged throughout the several movements.

Three Dances from the ballet, The Three-Cornered Hat, by de Falla, proved very interesting and delightful, with marked rhythmic features and much humor. They were very warmly received.

Vaughan Williams' Norfolk Rhapsody was a charming composition, revealing a wealth of orchestral detail which was splendidly brought out by Mr. Goossens. Wagner's Meistersinger Prelude made a stirring close to a very enjoyable concert.

Mr. Goossens, who is conductor of the Rochester Symphony Orchestra, left one of the best impressions of any of the guest conductors, and was enthusiastically applauded after each number and particularly at the end. He established a contact with the orchestra which seemed electric, as each man seemed alert to the slightest movement of the

baton, and their playing held a fire which is sometimes lacking.

CHAMBER MUSIC ASSOCIATION

The Pro Arte String Quartet, a group of Belgian musicians, who have made a reputation as one of the best ensemble organizations in Europe, gave proof that this reputation is well merited, in a concert before the members of the Philadelphia Chamber Music Association, on the afternoon of February 17.

Alphonse Onnou and Laurent Halleux, violins; Germain Prevost, viola and Robert Mass, cellist, form the personnel of the quartet. Each and all exhibit marked technical skill upon their respective instruments, careful and untiring study, keen perception in musical understanding. They gave one of the most acceptable programs as to selection and arrangement, as well as one of the best concerts of the season. They were enthusiastically applauded, and recalled after each number.

In the Schumann Quartet, the fine sentiment of the composer was clearly revealed in the reading, especially in the lovely Adagio—supported by the strength and virility which characterized the previous movement—Assai agitato, and the one following—the molto vivace.

The Debussy number had all the suggestiveness, atmosphere and color that mark the idiom of the French composer.

ART MUSEUM CONCERT

On February 17, a concert of unusual merit and interest was given by students of the Curtis Institute at the Art Museum on the Parkway. This was the fourth in the series of chamber music concerts, which are under the direction of Louis Bailly, well-known master of the viola, at the Curtis Institute.

The program opened with the Beethoven Quartet in F major, beautifully played by the Casimir Quartet. Following this, came the Chanson Perpetuelle by Chausson, for voice, piano and string quartet. Helen Jepson, a young soprano, who has appeared successfully with the Philadelphia Civic Opera Company, was the soloist with the

quartet, and Jeanne Behrend, talented young pianist, was at the piano. Miss Jepson's voice is of a delightfully rich, mellow quality, and her interpretation of this song bespoke an artistic understanding, and superb training. The audience of about 3000 including Mayor and Mrs. Mackey, were very enthusiastic.

As a closing number, came The Mozart Symphonie Concertante in E flat major, for violin, viola and chamber orchestra. The orchestra was directed by Sylvan Levin, who showed a thoughtful attention to the score and more than ordinary ability. The soloists were Henri Temianka, violinist and Max Aronoff, violist, both of whom gave an admirable account of themselves. Especially noteworthy was the exquisite tone produced on the viola by Mr. Aronoff.

CONCERT AT BENJAMIN FRANKLIN HOTEL

The Lester Concert Ensemble presented another pleasing program in a concert given at the Benjamin Franklin Hotel, February 17. It was necessary to make a change in the program due to the illness of Wilbur Evans, baritone. His place was taken by Elwood Weiser, also a baritone, who sang a favorite aria from the Masked Ball, Crimmon Petal by Quilter, Banjo Song by Homer and Schumann's Two Grenadiers, with the addition of two encores. Mr. Weiser has a very pleasing voice, of good quality and volume. The audience very definitely liked him.

Josef Wissow, pianist, played Chopin's G minor Ballade, Mendelssohn's Fantasy in F sharp minor, Viennese Waltz by Carl MacDonal and the Verdi-Liszt Rigoletto Paraphrase, using as encores Chopin's Valse Brillante and the March from the Ruins of Athens. Mr. Wissow again gave evidence of a splendid technic and fine rhythmical feeling.

Jeno DeDonath, violinist, playing on his valuable Amati violin, again brought to the audience a wealth of musicianship, with every phrase beautifully rounded and the emotional qualities of the music well proportioned. His tone was exquisite and his technical facility extraordinary. His numbers included Chanson Triste and Caprice by Vecsey, Autumn Flower by Popper, the Chopin-Sarasate Nocturne, (Continued on page 29)

"GREATEST VIOLIN VIRTUOSA OF THE DAY"

Yelly d'Aranyi



NEW YORK

New York Times

YELLY D'ARANYI DELIGHTS

Beginning with Vitali's chaconne and Bach's E-major concerto, Miss d'Aranyi reached a note of romantic beauty in Schubert's B-minor rondo that earned tributes of applause and flowers. Miss d'Aranyi was delightful in two Hungarian novelties.

New York Herald Tribune

Miss d'Aranyi is one of our most welcome musical importations, and her playing, colorful, rhapsodic and technically vigorous, is one of the delights of recital goers. Yesterday her Bach was a model of conservatism and musicianly conscientiousness, her Schubert a fine exposition of virtuosity; her last group was quite the best of her offerings. She is far beyond the average of women violinists.

New York Sun

Miss d'Aranyi's playing is a pleasure to hear. Saturday's performance found her in full possession of her artistic faculties. Bach was particularly well done with a simplicity of style and richness of tone worthy of the master's music.

CHICAGO

Chicago Post

d'Aranyi gave us the true gypsy fire in Ravel's Tzigane. . . . It was a dazzling display technically. Her tone was broad and full, striking and with straight-forwardness.

Chicago Evening American

Had d'Aranyi been permitted to play the Ravel Tzigane at the beginning instead of the end of her program, her success would, we believe, have been a veritable ovation.

You may believe us when we tell you that Yelly d'Aranyi is a great violinist. The greatest woman violin virtuosa of the day.

It is difficult to enumerate her talents. . . . If d'Aranyi had appeared ten years ago upon the musical horizon she would have been a sensation. To-day we are less easily astounded.

Chicago Daily News

She has the natural musical talents and the artistic gifts of her race. . . . Played with brilliance and with artistic tonal finish.

CINCINNATI

Cincinnati Commercial Tribune

YELLY D'ARANYI SHOWS VIRTUOSITY

Few violinists appearing before the public today even approach her. . . . Bach and Ravel were perfect, not only to reveal her at her best, but also to show the many-sidedness of her musicianship. . . . audience was captivated by her remarkable tone. It is full, round and even, perfectly graded and always clear and singing. . . . It takes something more than a technique to play Bach and Miss d'Aranyi adds a warmth of feeling and a solid sense of values which assist her in presenting it in admirable light.

Cincinnati Inquirer

revealed a firm, luscious intonation that lacked nothing in power. . . . In rendition of Ravel's "Tzigane" d'Aranyi gave convincing demonstration of her mastery of the technical tricks of the violin. Agility, command of the pizzicati and an exquisite flutelike tone.

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Berlin

(Continued from page 7)

seventh symphony, and, as a novelty for Berlin, he brought out Kurt von Wolfurt's Triple Fugue for orchestra, op. 16. This interesting and effective composition had a well deserved success at the Schwerin Festival last summer and is now being played by competent symphony orchestras all over Germany. Vecsey, as soloist, contributed Bach and Paganini concertos, playing with the impeccable virtuosity and brilliance, but also the aristocratic coolness that are characteristic of him.

A HEBREW CHORAL CONCERT

A concert outside the usual order was given in the Philharmonie by the united choirs of the Berlin synagogues. The program was composed exclusively of religious music, of which the liturgical compositions in Hebrew were particularly interesting. The most striking effect, perhaps, was produced by Milner's Un'ssane tankel, for cantor and chorus, sung a cappella. This valuable piece of music, full of characteristically Jewish religious sentiment, was admirably performed by Chief Cantor Leo Gollanin and the excellently trained chorus, under Alexander Weinbaum. Milner, who lives in Petrograd, must be counted among the most eminent representatives of modern Jewish music. Psalm 92, by Arno Nadel, for cantor, chorus and organ, also made a profound impression. Nadel, who is a prominent artist, has also acquired fame as a poet, dramatic author, painter and musician. He is at present busy with a voluminous collection of Hebrew religious music, drawn from the original sources, of all ages and countries; a monumental work of the greatest importance to Jewish music.

The older manner of Jewish music was represented by Hirsch Weintraub, Solomon Sulzer, of Vienna, and Louis Lewandowski of Berlin. Weintraub's fine Kol Nidrei and J'hi rozaun still reflect Russian and Polish origin; Sulzer's beautiful Melauch al kol hoaulom mixes Jewish with classical Viennese strains and Lewandowski's Psalm 103 has its roots in the Mendelssohn style. German psalms by Friedrich de la Motte Fouqué and Arnold Mendelssohn and a scene from Handel's Esther completed the program. Special credit is due to Alexander Weinbaum, a choral conductor of wide experience and a genuine artist who is well versed both in choral music and the special problems of Jewish liturgical art.

A PERMANENT CHAMBER ORCHESTRA

Michael Taube and his excellent chamber orchestra have now made for themselves a legitimate place in Berlin's concert life. Such an orchestra is indeed a highly desirable acquisition as being indispensable for an entire class of modern composition, as well as much of the orchestral music of the seventeenth and eighteenth centuries. A part of Taube's program was dedicated to arias of Handel and Mozart, adequately sung by Elsa Jülich, and Mozart's G major piano concerto, in which Gisela Springer showed the taste, culture and musicianly qualities of her playing to the best advantage. The modern part of the program consisted of Ernst Toch's prelude to a fairy-tale, which made a charming impression with its graceful attitude, its wit and

its lightness, and a new suite by Wolfgang Jacobi, less pleasing, though showing traces of unmistakable talent.

The Busch and the Lener quartets, two organizations of the highest artistic rank, were repeatedly heard during the last few weeks, in standard works which they performed in the noblest and most finished manner. The Cherniavsky Trio, consisting of the three brothers, Leo, Jan and Michel, made a remarkably successful debut, showing extraordinary qualities of ensemble playing in works by Beethoven and Tchaikowsky.

Of the dozens of piano recitals heard here recently only the most important can be mentioned. Horowitz, now an international celebrity, always attracts and charms a large public in Berlin. Paul Schramm, known and esteemed in Germany and the Orient, deserves to be known in America as well. His performance of Beethoven's op. 111 recently proved him a candidate for a position in the front rank of pianists. Still another young keyboard artist, Mieczyslaw Horszowski, excelled both in Reger's difficult Variations on a theme by Bach, and a delicate piece by Mozart. Alfred Mirovitch, too, gained considerable recognition for his highly developed technique and musically mature playing, while James Loder manifested solid pianistic qualities, though he has not yet developed an artistic individuality of note.

MAAZEL EXCELS

In this respect, Marvin Maazel stands on a much higher plane. His second recital confirmed the favorable impression he originally made and gave a more comprehensive view of his uncommon talent and artistic accomplishment. Emil Baume, from Paris, shows in his playing the technical refinement and cultivated tone that are characteristic of the French school.

HUGO LEICHTENTRITT.

Persinger's Talented Prodigies

Of course everyone knows that Yehudi Menuhin is the product of Louis Persinger. The little fellow has been with Mr. Persinger for many years, following closely the guidance of the master. It has been a task which has brought much joy to Mr. Persinger but it has also involved great responsibility and Mr. Persinger has dealt with it in a manner wholly deserving of commendation, for, while he has left his imprint on the child, he has also allowed Yehudi's personality to develop individually.

Now that Mr. Persinger has decided to locate in New York he has three other very talented youngsters coming all the way from California to continue their studies with him. These are Beverley Blake, Ruggiero Ricci and Kayla Mitzi.

Beverley Blake is an extraordinarily gifted young lady, eight years old, whose progress has been astonishing. Works such as the Rondo Capriccioso of Saint-Saëns offer her little difficulty.

Ruggiero Ricci is a young man also eight years old, who promises to follow in Yehudi's footsteps. He recently played his debut recital in San Francisco, achieving a very unusual success. The program included Vieuxtemps' Fantasia Appassionata, the Mendelssohn concerto, Wieniawski's Scherzo-Tarantelle—indeed a notable list.

Kayla Mitzi, a remarkably gifted girl of thirteen, of

Hungarian and Russian parentage, shows every sign of developing into one of the leading violinists of her sex. Her recent recitals in Winnipeg (her home) and San Francisco were received with great enthusiasm.

Mr. Persinger is delighted that these young talents are coming to New York to continue their work with him.

Neva Morris in First Pittsburgh Recital

The saying that "a prophet is always without honor in his own country" did not prove true when Neva Morris appeared in her first recital in her home town, Pittsburgh, on January 25. Under the heading, "Neva Morris Has a Way About Her," William R. Mitchel wrote as follows in the Pittsburgh Press:

"It was a friendly audience that came to the first Pittsburgh recital of Neva Morris, chanteuse, in Carnegie Lecture Hall. It came to be entertained and entertained it was in a pleasant manner, by this charming singer and elocutionist, who presented a program of legendary lore, in character, with song and story. Many children were present, and it was they to whom Miss Morris appealed most, perhaps. For here you would detect a ripple of laughter, emanating from juvenile throats; and there a giggle, especially in the Raggedy Ann costume Miss Morris used." In fact, appropriate costumes were used in all the numbers presented, and, although the Raggedy Ann one appealed most to the children in the audience, everybody seemed to enjoy Miss Morris' work throughout her program. "She has a way about her, has Miss Morris," continued Mr. Mitchel in his review, "and she capitalizes her talent in a telling fashion. Her vocal equipment, more in the mezzo range, is adequate for the work she essays, her voice pleasing in quality and of a dark and serviceable timbre."

Miss Morris is a pupil of Lyman Almy Perkins of Pittsburgh.

Levitvski Acclaimed in Reading

READING, PA.—With, as was said by many to be the "finest piano playing ever heard in Reading, Pa.," Mischa Levitzki brought to a brilliant close the last of the Haage concerts for this season. His program opened with the Liszt arrangement of the Bach A minor prelude and fugue; the well-known Iphigenie auf Aulis Gavotte of Gluck-Brahms, and the great Appassionata sonata of Beethoven. It was the pianist's first visit to Reading, and his large audience was wildly enthusiastic at the end of this group. He next gave a poetic and charming interpretation of Chopin, including the F sharp major Nocturne, the Butterfly and Black Key etudes, and Valse and the Polonaise in A flat. His pearly runs in pianissimo were perfect gems. He was twice recalled after this group. Mr. Levitzki then presented the modern school of Debussy, Ravel, Moszkowski, and his own Waltz, concluding his program with the sixth rhapsody of Liszt. The Jeux d'Eau of Ravel was played with a limpid, liquid tone which clearly depicted the frolicking waters of the fountain, while the Liszt rhapsody brought the concert to a close with a glittering display of virtuosity and brilliance.

M. Z.



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TEACHING PIANO BY EAR

Guy Maier Writes an Instruction Book.

Guy Maier, well known twin of Lee Pattison, both celebrated as the famous two-piano recitalists, has been working for some time upon a piano method for beginners. The work is now complete and it is being published by J. Fischer & Bro., after having been carefully tried out by its author and its value proved. This book, to quote from the Fischer Edition News, insists upon musicianship rather than mechanics. It makes piano practice interesting rather than the usual bore. It develops any creative talent the child may possess. It can be coordinated with existing methods, and finally, best of all, it is a course which teaches piano by ear, a course of rote training for beginners without the use of notation.

Mr. Maier knows children and has been extraordinarily successful in his lecture-recitals for children. He understands the child mind, and has a natural feeling for their difficulties and for the difficulties of the teachers who have their musical development in charge. He has developed the entire system from the point of view of the ear or the mind coming first, fingers next and finally the note. Mr. Maier conducted some experiments and here are some of the things he found:

"1. That the business of reading notes from the staff and playing them simultaneously on the piano is such a complicated process that no beginner ought to be expected to perform it. Experts agree that it is futile to expect a child to preserve physical and mental freedom (balance) while performing such a complicated act. The eye must decipher the location and value of the unfamiliar notes while the mind instantly transforms these into the highly complex co-ordinations of arm, hand and finger. At the same time the child must play with expression, he must consider quality and

gradation of tone, and must make swift and accurate decisions. In other words, such an act is at least three times as complicated as a problem in arithmetic where the physical process of writing is already so unconscious as not to be troublesome, where there is no deciphering of complicated symbols, where no instantaneous accuracy is demanded, and where there is no necessity for emotional functioning.

"2. That if this process were simplified, progress would be much more rapid, the student would find piano-playing an absorbing, joyful game, and 'music' could be made from the very first.

"3. That the ear should be the first avenue of approach—the 'hand-ear' co-ordination the first to be established,—and that until a good control of the keyboard is secured, playing with notes should not be considered. That a child reading music is too much occupied to hear what he is doing,—there is no attention left to develop a sense of musical discrimination. That, therefore, 'ear' playing or playing by rote and 'improvising' (in a simple way) ought to be taught first.

"4. That in practically every case, the students who were first taught this keyboard and ear-control made much better readers when notation was finally taken up. That the lack of sight-reading ability among our children is appalling. And that the best way to start them out as good readers is first to clear away as much of the actual physical complication playing as possible.

"5. That, as with languages, children learn music best by imitation. The child not only mimics the correct sound, rhythm, inflection, but mirrors the actually physical characteristics of the model who plays for him. This soon becomes an established habit; if the model is a good one the student will soon have an excellent foundation upon which to build.

"6. That a child's hand and arm are so constructed that so-called technical exercises and drills only serve to tighten instead of giving the needed control and freedom. That, therefore, such exercises are not only unnecessary, but positively harmful.

"7. That most students have no desire (or ability) to become virtuosi, and that the best that can be done is to help them achieve a modest pianistic facility. That through this facility their capacity for enjoyment, development and appreciation is infinitely increased. That this can be accomplished best through playing by ear, improvising and fluent sight-reading.

"8. That practice periods, stressing time spent, instead of achievement, do incalculable mental and physical damage. That a child practises well for five minutes, that during the next five or ten minutes the attention and interest is gradually lost, and that the rest of the period is positively harmful. To ask a child for a definite number of repetitions and to expect him to spend exactly a half hour, or an hour at the piano, is a stupid procedure. That he should be shown clearly how every tone that he produces must make "music," that no mechanical, unthinking process will be tolerated, and above all that his task can be done in a very short time, if he will do it intelligently." (Quoted from Fischer Edition.)

A description in detail of Mr. Maier's new work would prove to be too long for the columns of the MUSICAL COURIER and probably also too difficult for any one except Mr. Maier himself. That which is here said will serve to give an idea of what the Maier method stands for, and that it is a most significant addition to the educational literature of music is evident.

Rubinstein Club's Third Musicale

Patricia O'Connell, soprano; Vernon Jayson, baritone; Antoinette Ward and Rose O'Neil, interested many listeners



Photo by Nicholas Muray

GUY MAIER

at the third morning of the Rubinstein Club, Mrs. William R. Chapman, president. The soprano's voice is clear, pure, youthful, and the baritone Jayson was likewise excellent. Rose O'Neil's impromptu talk on The Kewpie Philosophy (she originated them) was amusing, and President Chapman was delightful in her announcements. Miss Ward's talk on concentration in Memorizing Piano Music was well illustrated by two of her pupils, who played piano pieces brilliantly. Lina Coen was accompanist.

A theater party was given March 6; the fourth musicale will be held on March 27, and the last concert of the club is planned for April 16.

Edna Bishop Daniel Pupils in Recital

Edna Bishop Daniel, vocal teacher of Washington, D. C., recently presented her advanced students in a mid-winter recital at her studios. They were assisted by an eight-piece section of the Nordica Mandolin and Guitar Orchestra, Walter T. Holt, conductor, which added an effective and delightful touch to the program. The singers were Catherine Schofield, Caroline Kreuttner, Edith E. Carr, Mildred Spahr and Clarice Summers, all of whom were in fine voice and were favorably received by the audience. Of especial interest to the listeners were the two songs for voice and guitar—Spanish Love Song by Kountz and La Clavel by Lively—which were fascinatingly sung and played by Miss Schofield and Mr. Holt. And the last number on the program, De Koven's Winter Lullaby, which was rendered by Miss Schofield with the accompaniment of the Nordica Mandolin and Guitar Orchestra, was so enthusiastically applauded by the audience that it had to be repeated. Florence E. Squire, the Daniel Studio accompanist, also was heard in two piano solos, while Jennie Glenman was at the piano for the singers.

La Forge-Berumen Studio Notes

Two pupils of Frank La Forge recently made successful debuts in recital at Town Hall, New York.—Harrington Van Hoesen, baritone, on February 7, and, two days later, Norma Bleakley, soprano.

Kathryn Newman, coloratura soprano, and pupil of Mr. La Forge, recently sang for the Washington Club at Washington, D. C. Her lovely voice and charming personality were received with enthusiasm and she was obliged to add many encores.

On February 15, Washington again heard pupils of the La Forge-Berumen Studios, this time at a joint recital given by Flora McGill Keefer, contralto; Harrington Van Hoesen, baritone, and Mr. La Forge, composer-pianist. A large audience, including many of Washington's socially prominent people, enthusiastically received the artists and all were obliged to add many encores.

Mr. and Mrs. Ernesto Berumen have returned from their wedding trip through New England and Canada, and Mr. Berumen has resumed his teaching at the La Forge-Berumen Studios.

Friedberg to Appear with Friends of Music

Carl Friedberg will play the Mozart concerto in C major when he is heard with the Society of Friends of Music at their concert at Town Hall, New York, on March 24.

Mr. Friedberg's appearances have included many engagements with orchestra. In Europe he played with the Berlin Philharmonic and the Leipzig Gewandhaus Orchestras, under Nikisch and Furtwaengler; the Dresden State Orchestra, under Fritz Busch; the Hamburg Philharmonic under Nikisch and Karl Muck; the Queen's Hall Orchestra, London, under Sir Henry Wood; the Colonne, Lamoureux and Chevillard Orchestras in Paris, and the Madrid Philharmonic. Since his first visit to the United States in 1914, the pianist has appeared as soloist with the Boston, Chicago, Cincinnati, Detroit, St. Louis, New York Symphony and New York Philharmonic orchestras.

Klein School of Music at Harvey, Ill.

Piano pupils of Evalyn L. Klein, director of the Klein School of Music, appeared in recital at the school in the Harvey Theater Building on February 15. Those taking part were, George Kock, Jane Schleizer, Amy Guild, Anne Chohrek, Arlene Taylor, Bernice Nelson and Irene Romanek. Solos and numbers for two pianos made up the program, Miss Klein playing the second piano parts. Technical finish and musical qualities displayed by the young pianists reflected credit upon their efficient teacher.



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Paris Concerts Suffer From Cold Wave

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Mischa Levitzky and Beveridge Webster Have Good Followings—New Russian
Piano Virtuoso—American Soprano Wins Success

PARIS.—Cold weather and influenza have played havoc with the musical life of Paris during the past six weeks. Concerts postponed or cancelled altogether, changes of program, other artists substituted for those announced, have added the spice of a game of chance to the heretofore methodical life of a music critic. And the public itself has manifested an unsuspected spirit of caprice. When a guitarist was sent on the stage to take the place of an absent singer, the public talked and laughed all through the performance. The average concert hall is better heated than the Parisian apartment is. Yet the public stays at home. Well known artists who are accustomed to good audiences in Paris have been pained to find themselves deserted by the fickle multitude merely because the mercury had dropped. An Italian patriot was overheard declaiming on the penetrating genius of Dante who made the deepest and remotest section of his Hell encased in solid ice. Many Parisians are convinced that the frozen Seine at present could reasonably take the place of Acheron, the bitter stream over which the spirits of the dead were first conveyed.

Walter Straram had a good audience to support him at the first of this season's concerts given by the Straram Orchestra in the Champs Elysees Theater. The orchestra had evidently been well rehearsed, for the playing was excellent in the Bach, Schubert and Stravinsky works. A new concerto for piano and orchestra by D. Lazarus, with the composer as soloist, was generously applauded. The composition, which made its first public appearance on this occasion, proved to be clear in structure and interesting in thematic material, though not overburdened with originality.

EMIL SAUER CHEERED

A large audience greeted Emil Sauer when he appeared with the Lamoureux Orchestra in the Gaveau Hall on Saturday and Sunday afternoons, February 9 and 10. The veteran pianist played with his old time poetry and fire and was vociferously cheered. His forthcoming recital in the Opera is eagerly awaited.

The most densely packed concert hall of the season thus far was seen at the Basque Festival in the Champs Elysees Theater on February 8. The program consisted of songs in French and Spanish, as well as in the Basque language, together with many popular dances played by the Padeloup Orchestra. The Basques, who belong to a race which is related to no other in Europe, are apparently very popular in Paris.

Russian music in general, including operas, symphonies, piano, violin and vocal works, no longer gets the special attention that everything Russian received a few seasons ago. Every composition must stand or fall according to its nature, now. Hence the series of Russian operas at the Champs Elysees Theater has depended for its success wholly on the satisfactory performances of Prince Igor, The Tzar Saltan, Snegurochka, and Kitege. Le Coq d'Or, being one of the regular works at the Opera, was not included in the Russian series.

LOTTE LEHMANN FILLS OPERA HOUSE

Lotte Lehmann, of the Vienna Opera, was warranted in giving her recital in the great auditorium of the Opera, for she drew an audience of over 2,000 persons to hear her sing a program of German songs. Her composers were Weber, Schubert, Schumann, Brahms, Wagner, and Richard Strauss, and her delighted audience gave her unstinted applause and endless recalls. The only air which failed to strike fire was Gluck's Divinites du Styx, which seemed unnatural with a translated German text.

Beveridge Webster, a young American pianist from Pittsburgh, who has studied and made his home in Paris for several years, filled the Erard Hall to overflowing with his friends and admirers when he gave his recent recital there. To an exceptionally brilliant and reliable technician he adds a personal appeal which captivates his hearers. The newspapers refer to him as the representative American pianist of Paris. He certainly gives the most recitals and he is the youngest of the American pianists before the public here.

Levitzky's position in Paris is assured. He came almost unadvertised a year ago, gave two recitals and went away. This year he gave two more. The first one drew a good audience into the old Conservatoire Hall, the second one filled it completely. He has won his public in Paris by sheer merit alone. He could have gone on playing till midnight if the management had not seen fit to have the piano closed and the lights reduced.

Antonio Valencia is not remarkable as a pianist, but his

recital of Spanish music in the Erard Hall had the merit of being out of the usual rut. The composers represented were Solar, Cantallos, Granados, Turina, Nin, Culmell, Halffter, de Falla, and Albeniz. The material is there for a distinguished school.

RUSSIAN VIRTUOSO'S SUCCESS

The most astonishing virtuoso piano playing that Paris has heard for many a long day is that of the Russian, Alexandre Arseneff. He has played in the Chopin Hall and in the great Pleyel Hall, and both times with the utmost brilliance and power. He never blurs a passage or misses a note. His technic is so extraordinary that some of the critics find he has no expression or poetry. And, by the way, it is a pity that some of those imaginative, poetic pianists have not a better technic. Wrong notes mar the moonlight of a nocturne or the warmth of a romanza.

BOROWSKY'S POWERFUL PLAYING

Alexandre Borowsky is a powerful and weighty pianist, but with the attractions of imagination and fine tone to make his playing interesting. His recent recital in the Conservatoire showed him at his best in the music of Bach, which he evidently likes and thoroughly understands. He was also warmly applauded for his Schumann group, and especially for the Rachmaninoff prelude in G minor, which he played with great dash and breadth. His audience cheered him loudly at the end, and, like Oliver Twist, asked for more.

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Victor Records

At the International Center for Music, C.I.M., a very interesting afternoon was given to the compositions of Lionel de Pachmann. Especial mention must be made of a set of variations which the son has written on a theme by his famous father, Vladimir de Pachmann. The work is exceedingly well written for the piano and sounds much more difficult than it really is, which is characteristic of music that fits the instrument. The composer, who played the variations, was compelled to play them a second time, for they are melodious, and the harmonies are not harsh with ultra-modern experiments in tone clashes.

Lazare Levy, one of the professors at the Conservatoire, gave a piano recital in the hall of the Conservatoire which attracted a large audience of music lovers, as well as beves of fair students from the classes. Surely it is not possible to play Schubert's B flat sonata more perfectly and with greater insight for the composer's romance and poetry.

At the Gaveau Hall a centenary Schubert concert was given several weeks late. The vocalist was Madame Croiza, of the Opera, who gave some truly admirable interpretations of the best known songs of Schubert. She has many admirers, and justly so. When the D minor quartet of Schubert was played on a gramophone disc which reproduced the playing of the Capet Quartet, it was at once evident that in the concert hall the personality of the players is still essential, no matter how admirably the mechanical reproduction of the playing may be. The audience paid no attention whatever, but walked from box to box and from seat to seat greeting friends and conversing as if dining at a restaur-

rant while the orchestra played. And this happened very soon after the death of the great violinist.

ALICE TULLY SCORES

Alice Tully, a young American dramatic soprano from New York, who has spent much time in Paris, gave a recital in the Gaveau Hall, and sang a most exacting program of Purcell, Gluck, Franz, Brahms, Schubert, and many selections from French composers. Her purity of diction in both the German and French songs is unusual in a visiting artist, especially the French pronunciation, which is tricky for an English-speaking mouth. This young artist makes an attractive picture on the stage and she is the possessor of a really musical and powerful voice.

DEBUSSY FESTIVAL

Every seat was filled at the Opera last week when a gala concert called Festival Debussy was given to raise funds for the new monument to the composer. A huge orchestra, selected from several of the Paris symphonic bodies, occupied the stage. It was directed in turn by Messager, Gaubert, Pierne, Wolff, and Inghelbrecht. There was a large chorus, and several solo singers. This music, however, is too seldom broad and powerful for the vast spaces of the Opera, and the long drawn movements, though picturesque and meditative, became a little dull and monotonous in a long program. Has Debussy the vitality and endurance of Berlioz? Another twenty-five years will tell.

CLARENCE LUCAS.

Prof. Reid Developing New Teaching System for the Blind

Success of His Work at the McCune School of Music Arouses Wide Interest

SALT LAKE CITY, UTAH.—Musicians and others interested in any pioneering along musical development lines are giving concerted attention to a test made recently at the McCune School of Music and Art here, when it was clearly demonstrated that a totally blind pianist can intelligently and efficiently teach classes of sighted pupils. The system—which likely is to mean the complete revolutionizing of instruction and, what is more important, provide a plausible outlet for the musical attainments of sightless men and women—is the outgrowth of years of study and experiments by Prof. C. W. Reid of the McCune School.

Class instruction—the teaching of classes by sighted teachers—in itself is comparatively new, but at numerous schools has been brought to a fairly high state of perfection. Basing his experiment, then, on the theory that blind people, as a rule, have perfected themselves in concentration and retention to a greater degree than those who can see, Prof. Reid determined that this proclivity, or rather development, could be especially utilized in the teaching of piano to classes of sighted pupils. In ordinary class instruction dummy keyboards are used by the children. In the case of a blind teacher, it was necessary, in addition to these dummy keyboards, to devise special apparatus, and so Prof. Reid constructed a model staff, making his lines of wire. On this staff he placed tangible, movable notes which the blind teacher uses in demonstrative teaching.

In teaching music in this manner, Prof. Reid's system is to emphasize to the children that things come before symbols, thus making a complete turnabout from the long-established rule. In other words, knowledge of things (the keyboard) is taught before symbols (the staff). In numerous tests he has found that young pupils, as a result, become more highly proficient in a retentive understanding of chords, chord-relations, arpeggios, etc., and that by the system they can learn more quickly the actual reading of music, and retain longer what they learn.

To make the method of instruction readily understandable to beginners, Prof. Reid also has based his theory on accurately balanced grouping of certain notes on the staff which, among other things, gives the children perfect sight and mental visualization of the notes rather than a more or less mere perfunctory grasp of the subject.

Since last autumn, Prof. Reid has had the assistance of William W. Nichol, a teacher of piano, and partially blind, and Mr. Nichol, using the Reid system, in turn has supervised Tessie Newton, who is totally blind and who is a graduate of the school for the blind at Ogden, Utah, in the teaching of a class of sighted pupils. This recent demonstration proved convincingly the value of the newly developed system, and further experimentation is to be conducted by Prof. Reid and his blind assistants. Although all efforts thus far have been devoted to the teaching of piano, systems are to be worked out for other instruments.

The conduct of these experiments was made possible by public spirited citizens and local musicians who have provided the finances. It is the intention now for Mr. Nichol to take the system and apparatus before the American Association of Workers for the Blind to be held in the East in June.

W. M. C.

REINALD WERREN RATH BARITONE

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A
CONTRALTO

SINGER OF SONGS, EVERY ONE OF WHICH WAS A GOLDEN NUGGET IN HER HANDS"

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New York Concerts

February 25

American Orchestral Society

Philip Greeley Clapp, acting as guest conductor during the absence of Chalmers Clifton, conducted a concert of the American Orchestral Society on February 25 in Mecca Hall. Ethel Hayden was to have been the soloist, but was ill and her place was taken by Marie Montana.

The orchestra program consisted of Wagner's Faust Overture, Vaughan Williams' London Symphony, and Chadwick's Two Symphonic Sketches. Mr. Clapp proved himself to be a conductor of skill and authority, well able to hold his amateur forces together, and to produce synchronized attack and effective dynamics. His readings were properly traditional, but he did not allow either tradition or convention to stand in the way of his own natural vigor, and he brought out some brilliant climaxes and forceful allegro passages. Also in the poetic, and especially in the mysterious portions of the music, he gave the composer's inspiration its full value. The concert was as usual highly satisfying, the orchestra playing well up to professional standards.

Virginia Richards

"From out of the West" came Virginia Richards, bringing a soprano voice of much quality and a musical intelligence that dictates its proper use. This transpired at the debut of the young Missourian at Steinway Hall, where, in the evening, she and her clever accompanist, Myrtle Aldridge, gave much pleasure to a friendly audience. In a program ranging from Handel through Debussy, Puccini, Hue and the modern English, Miss Richards demonstrated that she has versatility of style, warmth of expression, clear diction and charm of delivery. The voice is well placed, and always distinctly agreeable in quality, the high tones being sustained on a very secure breath control. Much applause and numerous floral gifts fell to the lot of the two young artists.

February 26

Flonzaley Quartet

At Town Hall, in the evening, the Flonzaley Quartet made its last regular appearance in New York. After a benefit concert for the Musicians' Foundation on March 17 the distinguished organization, which is this season terminating its career of twenty-five years will be heard here no more.

With the ending of its present tour in May the quartet will disband—a regrettable loss to the world of chamber music.

In a program comprising Mozart's D major quartet (Köchel 575), the C minor of Brahms and Smetana's Aus Meinem Leben the Flonzaleys demonstrated that the eminent qualities that have distinguished them for a quarter of a century are still abundantly present. Technical finish, tone beauty, precision of attack and musicianship of the highest order—all were there. A delighted, but saddened audience of genuine music lovers bade the Flonzaleys a cordial farewell.

Seiler-Van Bommel

A representative audience filled Steinway Hall on Tuesday evening, February 26, when Mary Seiler, harpist, and Jan Van Bommel, Dutch baritone, appeared in a joint recital.

Miss Seiler, making her first recital appearance in New York, made a decidedly favorable impression. She was heard first in a group of French works by Renié, Grandjany, Chopin and de la Presle. Miss Seiler is an artist who does rather remarkable things on her instrument through an excellent technic. With players of her type it is not surprising that the harp is becoming more and more popular as a solo instrument. In the matter of interpretation she showed versatility and a certain charm that was instantly felt. She was so cordially received after the first group that an encore was demanded and given. Later she was heard in the Hasselmans Marche Militaire, Vers la Source Dans le Bois, Tournier, and Legende, Renié, which served to enhance the impression previously made of high artistry combined with a notable technical equipment a charming personality.

Mr. Van Bommel revealed a baritone voice of rich quality, resonant and clear, which he used tastefully. His singing of a French group by Rhene-Baton, Borodine, de Musset and Massenet was well received by the responsive audience. His diction was exquisite and much delicacy of feeling was revealed in this group; the Massenet Herodiade was especially well done. The singer also sang a group by Strauss, Weingartner, Borodine and Gretchaninoff. Miss Seiler and he bringing the program to a successful close with a group of Dutch folk songs with harp obligato. Wilma G. Hillberg was at the piano.

Mischa Levitzki

A series of climaxes, beginning with Beethoven's Thirty-two Variations, continuing through Schumann, Franck, Chopin, and the moderns, briefly describes the February 26 Carnegie Hall recital of Mischa Levitzki. The technical perfection and artistic progress of this amazing young man

Dr. G. de KOOS

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came to the fore in brilliant light, so that a crescendo of increasing ardor dominated the entire program. Who plays these Beethoven variations with such climactic force, such mysterious tone at times, as this young virtuoso? The Schumann G Minor Sonata was full of romantic fervor, coupled with complete clarity, and in everything there was effortless spontaneity. Franck's Prelude, Chorale and Fugue was indeed a notable performance. A dramatic performance of Chopin's C Minor Nocturne was followed by graceful and sympathetic playing of three preludes; the speed in the D flat study (sixths) was tremendous, and the C sharp minor scherzo had beauty spots of tone, with thunderous climaxes. Two encores followed; the waltz in A flat and the big Octave Polonaise, contrasting in spirit, each setting off the other; the polonaise was especially gorgeous in swing and virility. Debussy's first Arabesque floated, Ravel's Waters shimmered, Scriabin's study was impetuous, almost frantic (but entirely controlled), the Liszt cross-hand study in D flat beautifully poetic, with cadenzas of delightful tintillation; and the closing Campanella had in it a startling two-hand trill, again of astonishing rapidity and effectiveness, with big bursts of bravour to finish. There followed the usual platform rush, the enthusiasts clamoring for more and yet more; a Chopin nocturne, study, Schubert-Tausig Marche Militaire, Debussy, etc., followed to the length of a half hour. Next morning at 10 o'clock Levitzki "felt fine, ready for another recital."

The Apollo Club

The inclement weather did not deter a capacity audience from attending the second concert of the fifty-first season of the Brooklyn Apollo Club, and those that braved the elements found ample reward for their hardihood.

In addition to the numbers for male chorus sung by members of the club the program offered Erna Rubinstein, youthful violin virtuosa and Emma Otero, coloratura soprano. Miss Rubinstein, who a few years ago made her American debut with the Philharmonic Orchestra under Willem Mengelberg, of whom she was in a sense a protégée, has gone steadily ahead in her art, and must today be counted a leading violinist of her sex. Her solos, an arrangement of Chopin's second nocturne, Ries' Perpetuum Mobile and the Elegy of Massenet (encore) did not give much scope for a display of her qualities, but they were faultlessly and feelingly given, much to the pleasure of her auditors. Miss Otero, in the hackneyed Shadow Dance from Meyerbeer's Dinorah, displayed a light soprano of charming texture and a vocal technic far beyond the ordinary. She possesses a charming stage presence and an animation of style that completely won her public. Josef Bonime accompanied the violinist and Prof. Enrico Rosati officiated at the piano for the singer.

Thoroughly trained and ably led by William Armour Thayer, the chorus gave admirable account of itself in Handel's "Then Round About the Starry Throne;" Purcell's "Passing By;" "A June Night in Washington," by Robert Manton; Royal Andrews Merwin's setting of "Blow, Blow, Thou Winter Wind;" "The Wreck of the Julie Plant," by Geoffrey O'Hara (baritone solo by Elliot Williams); and "Drums," by Arthur Meale.

February 27

Elshuco Trio

The Elshuco Trio appeared on Wednesday evening, February 27, at Engineering Auditorium before the largest audience this season, their program being appreciatively received. William Kroll, the violinist, played for the last time with the trio, leaving to devote himself exclusively to solo work. He will make an appearance at Carnegie Hall on Wednesday evening, March 20. The program opened with Chausson's trio in G minor, a brilliant number relieved by the exquisite delicacy of the Vite movement and delightful gaiety in the Anime. The sonata allegro, by Schubert, and his Notturmo in B flat major, a number not frequently heard, were restful after the turbulence of the Chausson and were played with warmth and sonority of tone. The trio in A minor by Tchaikowsky, "In Memory of a Great Artist," completed the program. Messrs. Kroll, Willeke and Giorni, members of this sterling organization, were at their best in the interpretation of the rich and profound intentions of this melodious composition. Much applause was accorded them during the evening—one of rare artistic satisfaction.

Pro Musica

Pro Musica gave a concert at Town Hall on the evening of February 27 with an All-American program. The Americans were Herbert Inch, John Beach, Bernard Rogers, Howard Hanson and William H. Beach, and the particular works by these gentlemen offered at this concert proved to be of small importance. The Barcarolle of Herbert Inch, played by a chamber orchestra, was of slight facture though noisy, and had little of either beauty or expressiveness. Angelo's silly letter for tenor and chamber orchestra, the solo part done by Arturo de Filippi—and very well done—was simply a gross error of judgment on the part of the composer, who undertook to do what nobody could do, make this letter from an Italian in America to his sweetheart in Italy interesting. The letter is written partly in Italian and partly in broken English. Mr. Beach will no doubt make more careful selection of his text at his next attempt at vocal composition.

Bernard Rogers offered a Pastoral for chamber orchestra which seemed to be rather over-developed. It was however at least a sample of careful workmanship—only too much workmanship. Howard Hanson's Pan and the Priest, reduced to chamber orchestra dimensions from the full orchestra score, showed, of course, his usual and well known technical facility as well as his recognized talent, but it can hardly be felt to be one of his most important works.

The second part of the program consisted of a lecture recital by Otto Kinkeldey assisted by a vocal mixed quartet, the subject discussed and thus illustrated being the first

(Continued on page 22)



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One of the most charming artists we have introduced here on our Matinee Musical Series. We take pleasure in expressing our delight at having presented her to our patrons.

Signed—RUTH CREED,
Nero Musical Bureau.

PORTLAND TELEGRAM

Luisa Espinel charmed a discriminating audience. She has a voice of thrilling quality for both singing and speaking and a fascinating personality. Her program was given in different picturesque costumes of Spain to correspond with her songs. She is indeed a most accomplished artist in her line and one wishes she could be induced to pay Portland an annual visit.

PORTLAND JOURNAL

Like beautiful tapestries of rich colors were the "Song Pictures of Spain" Luisa Espinel presented. She is an exponent of rare cleverness, as those who heard her on this occasion will attest. She is endowed with just the right sort of voice,—a mellow mezzo-soprano to transport the audience into old Asturia. She gave three groups in costume, each song preceded by a clever word picture.

SAN FRANCISCO CALL

"Song Pictures of Spain" is the title which Luisa Espinel gives to the divertissement with which she charmed a large audience yesterday. But she is too modest, this dynamic bit of slenderness for she underestimates the personal equation. They were indeed pictures of Spain she presented, but the song element was only a part of the picture,—the canvas, let us say,—the balance is Luisa Espinel herself. She talks charmingly in a cultured voice, dances exquisitely, and looks like a Goya painting. The dominating attribute of her work is probably the very engaging intelligence she brings to it. The feeling of Spain is there, not the Spain of the cabarets, but of the old towns. She sings in a good mezzo-soprano, but like Isa Kremer she is beyond the need of voice. She is charm and personality. Her dancing is impeccable and her costumes a joy. One feels that she would scorn to wear a skirt or basque merely to be fetching. Every comb is authentic, every ruffle is Spanish. All her songs had their undertone of romance.

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ALICE PATON
in Recital at
Town Hall

"Miss Paton has a pretty voice, light, flexible and of limpid type. She sang in tune, which is something often unattained by singers with more potent dramatic qualities and a warmer imagination. She had a good control of breath as she demonstrated in some extremely well supported phrases of considerable length and she displayed some skill in gradation of voice."—(N. Y. Evening Sun.)

"Miss Paton showed a vocal production considerably above the average of the numerous song recitals we have heard during the season. Her recital gave an impression of able and skillful singing."—(N. Y. Herald Tribune.)

"She has a fresh voice sympathetic and flexible revealed with taste and refinement and she disclosed certain and definite dramatic propensities."—(N. Y. American.)



LOUISE RICHARDSON
Soprano with American
Opera Company

"The difficult solo of Michaela was rendered admirably. The range of her voice easily coped with the exacting tessitura."—(Toronto Evening Telegram.)

"The occasion was a personal triumph for Miss Richardson who filled the role of Suzanne last night for the first time in her life. She won great applause for her 'Deh vieni.'"—(Toronto Globe.)

"Louise Richardson was last night's new, pleasant and admirably vocal Cherubino."—(Chicago Daily News.)

"Louise Richardson was a brilliant Nedda. She has an excellent voice though it still bears evidence of her professional youthfulness."—(Chicago Examiner.)



PERLA WOLCOTT
in Recital at
Town Hall

"A brilliant voice, a considerable knowledge of its use and an excellent crisp diction particularly in Italian numbers."—(N. Y. Eve. World.)

"A lyric voice well used and a style generally charming."—(N. Y. Sun.)

"A soprano voice of vernal promise and seductive sweetness."—(N. Y. Eve. Telegram.)

"Perla Wolcott entertained pleasantly at Town Hall displaying a beautiful voice and a good method."—(N. Y. American.)

"Miss Wolcott displayed an agreeable voice. She was cordially received by her large audience."—(N. Y. Times.)

Among the prominent artists who have worked with MME. VALERI are Melanie Kurt, Margaret Matzenauer, Frieda Hempel (when she was a member of the Metropolitan Opera Co.), Clara Gabrilowitsch, Maude Fay. Other singers who have studied with MME. VALERI are Patricia Ryan, Mildred Anderson, Crecia Carriere, Carmela Cafforelli, Margaret Hamil, Suzanne Keener, Margaret Northrup, Claudia Uihlein, Helen Hobson and many others.

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New York Concerts

(Continued from page 20)

grand opera by a native American composer—Leonora by William H. Fry.

An account of Fry was issued by the Pro Musica Society for those who attended the concert. He was born in Philadelphia in 1813 and died in the West Indies in 1864. His Leonora was produced for the first time in Philadelphia in 1845 and in New York in 1858. At this time Mr. Fry was musical critic of the New York Tribune and very prominent musically. In 1864 Fry's Notre Dame de Paris was produced in Philadelphia with great splendor.

The selections from Leonora given at the Pro Musica concert showed Fry to be an imitator of Rossini, Donizetti and Bellini. The text by Fry's brother sounded to modern ears just about as impressive as an English translation of any old Italian opera might sound. The music is good of its kind, but that kind has ceased to be in vogue and hardly has enough passionate intensity ever to return to popularity. A descendant of the Fry family came over from Philadelphia to be present at the Pro Musica concert; he was J. Parker Norris, a great nephew of William Henry Fry.

February 28

Jacques Jolas

Jacques Jolas, pianist, played in Town Hall on February 28 before a good sized audience that was aroused to considerable enthusiasm by the player's excellent, vivid and vital art. Jolas knows not only how to select his program so as to offer contrast, but how to adjust his dynamics and other devices of expression so as to bring out most strikingly the salient features of each moment of the music. Instead of fixing his groups in the manner that is likely to lead to monotony, that is, groups of ancient pieces and then of various schools of classic and modern works set together, he split them up, setting for instance a Respighi piece between a Mozart and Bach, and Franck between Debussy and Ravel.

Jolas possesses an extraordinary technic and encompasses the greatest of difficulties with an ease that is really astonishing and adds much to the charm of his performance. He radiates confidence, and the audience is given a feeling that whatever he undertakes he will capably accomplish. This he certainly did in his Town Hall recital, proving his ability to comprehend and adequately interpret works of the various schools and types, and putting quite as much feeling into a Bach fugue as into the French moderns. An excellent artist, whose performance was thoroughly enjoyed.

Philharmonic-Symphony

On the program of the Philharmonic-Symphony Orchestra on Thursday afternoon, Friday evening and Sunday afternoon, February 28, March 1 and March 3, all under the direction of Arturo Toscanini, the works played were Gluck's Overture to Iphigenia in Aulis, Pizetti's Concerto dell'Estate (Summer Concerto), The Sorcerer's Apprentice by Paul Dukas and Beethoven's Second Symphony. Wagner considered the Overture to Iphigenia in Aulis Gluck's most perfect instrumental piece, and added a conclusion consisting of thirty-three measures so as to fit the work for concert purposes. The overture is certainly in its style, which is beginning to sound a bit ancient, a remarkable piece of emotional writing, and Toscanini of course, after his usual manner, brought out everything that is possible to be found in it.

But its emotions, whatever they may be, and however strong they may be, fade into insignificance when compared

with those of Beethoven's Second Symphony which caused one quickly to forget not only the Gluck piece but also the Pizetti and Dukas pieces which precede it. About all that one carried away from this concert was the impression of the wonderful Toscanini who is always wonderful in everything, even the weakest of music, and of the still more wonderful Beethoven who, even in his Second Symphony, which is rather scorned by the experts, proves himself to be the great master of masters. It has a richness that was never attained before Beethoven's time, and although its simplicities may perhaps be associated with the manner of Haydn and of Mozart, still there is much in it that neither Haydn nor Mozart ever dreamed of.

Pizetti's Summer Concerto is in three movements, of which the first represents the day, the second the night, and the third apparently a folk scene. The work is brilliantly scored, but is not notable for any depth of emotion or wealth of thematic material. The fortissimo of the full orchestra representing the "noontide blaze" and the twelve bell strokes which come near the end of the first movement is all rather cheap. The second movement has some pleasing passages for the flute solo, played with beautiful tone (and Toscanini insisted upon the flute player rising and bowing in response to the applause which greeted his performance). The final movement is a Gagliarda, and turned out to be a dull and noisy Italian dance with little enough to recommend it.

It was a relief after this last movement to turn to the humor and color of The Sorcerer's Apprentice, which, in spite of its familiarity, retains the same charm that it had when it was first heard thirty years ago. An amazing piece of writing it is, and still more amazing when one considers how little else this composer has done that is worthwhile; it was delightful to hear the work again.

American Symphonic Ensemble

The American Symphonic Ensemble, in its third successful concert this season, given Thursday evening at Carnegie Hall, again showed an enthusiastic audience what excellent results can be achieved without a conductor.

Playing as it did right after the Philharmonic Toscanini concert on the same afternoon, a feat which required considerable courage, this body of musicians again gave ample proof of the justice of their contention that an orchestra of real musicians can produce real music under the sole guidance of the great Spirit of Music.

Naum Blinder, the soloist, gave an admirable performance of the Tchaikovsky violin concerto, in which he was ably seconded by the orchestra. Mr. Blinder has previously demonstrated that he is a violinist that must be reckoned with—considerably. There is a place for him among the select few in the violin world.

The Handel concerto grosso for strings and harpsichord, played with precision and classic simplicity; the two nocturnes, Nuages and Fetes by Debussy; and the Prelude to the Meistersingers constituted the purely orchestral part of the program.

March 1

Roosevelt Recitals

Rhea Silberta must have been gratified with the attendance and the enthusiasm manifested at the Roosevelt Recital on Friday, in which she introduced four American Metropolitan Opera stars, viz., Nanette Guilford, Dorothea Flexer, Paul Althouse and William Gustafson, who, with two accompanists, Mr. Alberti and Mrs. Gustafson, provided a morning of enjoyment. Appropriate to the Lenten season was the opening Domine Jesu, in which the quartet showed beautiful voice-blending. The dignity and humor of Gustafson, with power and freedom in his solo, Non Piu Andrai, brought Schumann's Ich Grolle Nicht as encore. Flexer and Althouse united in the Il Trovatore duet, and Guilford sang Ernani Involami with brilliant voice and splendid style; her clarity, lovely effects and fine resonance of voice were recognized, an encore following. In the Faust trio, Gustafson's noble organ came out finely, Miss Guilford and Mr. Althouse doing their share in attaining the big climaxes. Du Christ Avec Ardeur (Bemberg), sung by Miss Flexer, exhibited a beautiful voice, with maturity, understanding and feeling, unusual for so young an artist; prolonged applause forced her to add I Passed by Your Window, sung with unique and lovely interpretation. There followed the duet from Thais, the expressive, lovely work being superbly sung by Guilford and Gustafson; exquisite blending of voices, the hushed seriousness, the artistic ending—all was hugely appreciated. Mr. Althouse sang Cielo e Mar with superb style, and fine voice in every phrase, attaining telling climaxes; he added Ridi, Pagliacci as encore. The quartet from Rigoletto closed a program of very unusual interest, splendidly sung throughout.

March 2

Harold Bauer

A goodly number of the legion of Harold Bauer worshippers assembled at Town Hall on Saturday afternoon to enjoy the last New York recital of the season by the master-pianist. In exceptional form and overflowing with the musical messages he has to impart to the musical world, Mr. Bauer held his audience entranced throughout a program which listed: Brahms' F minor sonata; Franck's Prelude, Chorale and Fugue; the A flat impromptu by Schubert; Romance (B flat minor) Schumann; Debussy's six pieces entitled The Children's Corner; and Chopin's E major Nocturne and Fantasy Polonaise. Numerous encores were added at the end of the program. Mr. Bauer's eminent pianistic virtues are too well known to need belated discussion. His place among the very select few has been long and unquestionably established. It is sufficient to state that he was at his best—which meant vast pleasure to his listeners.

Jascha Heifetz

Jascha Heifetz was the magnet that attracted a sufficiently super-capacity audience to Carnegie Hall on Saturday afternoon. His admirers were well repaid for coming. Heifetz, the incredible technician, was very much in evidence. Limpid purity of tone, uncanny bowing, dazzling speed of fingering, subtlety of inflection and nuance made his playing a succession of thrills. Mr. Heifetz chose his program with but little attention to conventional arrangement, one of the privileges attached to artistic greatness. For one thing, he chose a Spohr concerto, No. 8, the Gesangsce, a neglected work which deserves a better fate. It is solidly constructed, smoothly flowing and has several passages of high melodic



PAUL ALTHOUSE,

who, owing to his great success at the opening concert of the Roosevelt Hotel series, again was called upon at the eleventh hour to substitute for Rafaelo Diaz at the March 1 concert. The popular tenor scored another success and added to his reputation of being a most dependable artist. (Photo © Underwood and Underwood)

value. The Medtner Sonata for piano and violin, which opened the program, afforded another test of musicianship. The flashy little pieces of typically Heifetzian execution, however, struck the fancy of the audience. Such were the dainty Capricieuse of Elgar, and the rapid-fire "moonbeam and nonsense" Fileuse, by Popper-Auer. Isador Achron was a sensitive and highly accomplished accompanist.

March 3

Rita Raymond

In a program of wide musical and emotional range, calculated to tax the versatility of any singer, Rita Raymond, mezzo contralto, was heard at Steinway Hall on Sunday evening. A sympathetic and voluminous organ, well sustained tone control, artistic interpretation and pleasing clearness of enunciation were among the excellent qualities of the singer. In many of her numbers this fine vocalist achieved remarkable dramatic effects. One could readily see that she is by no means a newcomer; experience and correct taste were everywhere discernible. Miss Raymond received many well earned encores throughout her program. Ellmer Zoller at the piano furnished meritorious accompaniments.

Musical Art Quartet

On Sunday evening at the John Golden Theater, the Musical Art Quartet gave their fifth and last concert of the season before an audience that responded with enthusiasm. The program included two quartets: opus 59, No. 2, of Beethoven and opus 10 of Glazounoff. Instead of the last movement of op. 10 the vivace from op. 64 was played. The quartet gave an excellent account of themselves. Their technic was admirable and the ensemble and musicianship was up to the high standard heretofore set by them. The interpretations were interesting and held the attention of the audience to the last.

The Prague Teachers' Chorus

The Prague Teachers Chorus gave its final New York concert of the season at the Metropolitan Opera House on March 3. At this concert it offered a program especially

(Continued on page 24)

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Francesco Daddi Enjoys Coaching Artists

A Specialist in Voice Placing, Many Well Known Singers Owe a Large Measure of Their Success to His Teaching

A representative of the MUSICAL COURIER, who, on a rainy February day sought refuge in the Fine Arts Building in Chicago, made his way to the seventh floor to the studio of Francesco Daddi, the distinguished singing teacher.

After exchanging the compliments of the day and assuring Mr. Daddi that our call was not premeditated, we asked him a few questions that might prove valuable.

"Are you not often taken for a coach, Mr. Daddi, as are most former opera stars who enter the pedagogic field?"

"Yes, indeed, and this at times is very annoying. Not more than a month ago a young lady informed me that she waited three years to come to me and when I asked her why three years, she stated that she had been informed that I would not take beginners. Nothing is further from the truth, I told her. Most of my students have begun their work with me and have remained in my studio until they have made their debut either in opera, in the concert field or in recital."

"Then you don't coach, Mr. Daddi?"

"Yes, I do. Many professional singers come to me. By the way, I never advertise that fact, as really I cannot say that Miss So-and-so who has made a great success with the Such-and-such opera company is my pupil. The pupils who study with me constantly are the only ones that I regard as my pupils."

"Then perhaps you are a specialist," we ventured.

"Yes, that is true. I specialize in voice placing. I much prefer to teach a beginner than a pupil who has taken lessons with many teachers. I want to take that beginner through the rudimentary training to the finishing notch in the art of singing. Then and then only am I very happy!"

"You have been very successful, Mr. Daddi, as we know many of your students are appearing either in grand opera with such companies as the Chicago Civic Opera, Ravinia Opera or in light opera, and we understand the Shuberts

have secured several of your pupils to sing leading roles. We have also heard that several of your former students are winning laurels abroad, while others are making a mark for themselves as oratorio and concert singers."

"Quite true. I have had excellent material to work with, as I find the American boys and girls just as studious as any other, especially when they get into the hands of a strict and demanding teacher."

"There is a story circulating in Chicago, Mr. Daddi, that you have refused students your knowledge in the art of singing and that you have dismissed others from your studio."

"I do not know who circulated such a strange report. It is true that when I notice that a student does not pay attention to lessons, after reprimanding that pupil severely, I finally give the warning that unless assiduity is shown in the future, it would be better not to continue to study. If the student is not interested in the teacher, the teacher can no longer be interested in the student. I may also have told a student or two when I first heard them that I could do nothing for them. Not because the voice was bad, but for the reason that the student seemed completely unfitted physically, vocally or mentally for the work demanded in my studio and I did not want to waste my time nor that of the prospective pupil—but such cases are exceptional."

Mr. Daddi seemed quite agitated throughout the short interview, as one pupil was in his studio and another in the ante-room while we stood on the threshold; and as we took our leave, Maestro Daddi shouted "Don't come again during our lesson period. We do not like to be interrupted, you know." So out in the rain we had to go carrying away not the needed umbrella, but material for thought gathered for the purpose of some further articles regarding the Daddi studios.

Cameronia on July 3 the entire Tourist Third Class will be reserved for the Students Travel Club. This also will be the case with the S. S. Ansonia on June 28 and the S. S. Ascania on July 5, both of these vessels sailing from Montreal. It is understood that all hotel reservations are attended to, baggage looked after and seats on the trains reserved, and that parties are housed in comfortable hotels characteristic of the countries visited.

Jacques Gordon and Two Winning Artist Students

Ruth Haroldson and Samuel Thaviu, artist pupils of Jacques Gordon, concertmaster of the Chicago Symphony Orchestra and a member of the violin faculty of the American Conservatory of Music of Chicago, were the



JACQUES GORDON
and two of his pupils.

violin students who won the opportunity to appear at the annual mid-winter concert of the conservatory at Orchestra Hall, February 4. Miss Haroldson, whose home is in Whittier, Cal., was heard in the Concert Romantique by Godard, and Mr. Thaviu, of Chicago, played the Tchaikowsky concerto. They were accompanied by full orchestra, composed of members of the Chicago Symphony Orchestra, Adolf Weidig, conducting.

The playing of these young artists displayed remarkable understanding for the violin in addition to excellent technic and musicianship. Last fall both Miss Haroldson and Mr. Thaviu were winners of Juilliard Foundation Scholarships for the season of 1928-29.

Sigurd Nilssen Sings with Chicago's Little Symphony Orchestra

On February 18, Sigurd Nilssen, basso, sang with the Little Symphony Orchestra of Chicago, George Dasch conductor. Mr. Nilssen offered the aria, Le Tambour Major, from Thomas' Le Caid, and sang it so well that after eight curtain calls he had to sing the difficult aria all over again. He also gave a group of solos which were "first timers";

Theophil Wendt is the composer of the unusual South African Songs which Mr. Nilssen so ably interpreted and who sang them again in Boston following the Chicago appearance, under the direction of Mr. Wendt. Mr. Wendt is the conductor of the People's Symphony of Boston.

Mr. Nilssen has been a member of the Civic Opera of Philadelphia for the last two years.

Conservatoire Graduates at Eastman School

The Eastman School of Music has on its faculty two musicians who graduated with high honors at the Paris Conservatoire. One of them is Gustave Tinlot, violinist; the other, Paul Kefer, cellist. Mr. Tinlot is also the concertmaster of the Rochester Philharmonic Orchestra and first violin of the Kilbourn Quartet. Mr. Kefer is the first cellist of the Rochester Philharmonic Orchestra and the cellist of the Kilbourn Quartet.

After his graduation, Mr. Tinlot served on the jury of admission of students to the violin department of the Paris Conservatoire, and also on the jury of final prize awards. From Mr. Tinlot comes confirmation of a statement made not long ago by the distinguished critic Ernest Newman, as follows: "Those who know the Paris Conservatory know that certification from it is really significant of no mean personal achievement by those who have it." Mr. Tinlot adds the following facts:

"The Paris Conservatory of Music is an institution maintained by the government of France. There are no tuition fees; its students are educated by France. Its director and faculty members are appointed by the French Minister of Education. Membership in its classes is obtained through competitive examinations conducted by various juries appointed by the director; members of these juries are prominent musicians, not necessarily members of the Conservatory faculty.

"Membership in the various classes is limited to twelve students; of these class memberships ten are open to natives of France only, two to foreign born students. Students entering the preparatory department must be under fourteen years of age; the age required to enter the advanced classes is 18. For the twelve student class memberships the number of applicants annually often reaches two hundred or more. These applicants come before the juries for preliminary examination by which the number is reduced to approximately fifty. The jury then assigns special work to be prepared over a period of four weeks. In the violin department, for instance, a concerto and some other music are the assignments. The applicant then comes before the jury for the final test by which members to fill vacancies to the number of twelve are selected. It is evident that something of personal achievement is required to get into the Paris Conservatory.

"It is much harder to stay in the Conservatory. At the end of each term there are jury tests which the student must pass with honors. The juries are appointed by the director and include oftentimes visiting artists of world reputation. The tests for advanced students are held in large auditoriums, sometimes in the Opera Comique and the students play before audiences of a thousand or more, with the jury members seated in boxes. And if the test is not passed with satisfactory evidence of capacity and progress, the student is on his way to dismissal from the Conservatory."

To anyone who has had friends among the Conservatoire graduates, the above facts will cause no surprise. People who come in contact with these graduates are usually amazed at their extraordinarily wide knowledge of everything pertaining to at least the technical side of music. Their sight reading, either vocal or on their instruments, is always amazing, and they have the most astounding knowledge of form and tradition. If any group of people in the world knows their music, it is the French Conservatoire graduates.

Zuro Musical Director for Pathe

Following the announcement by Pathe of the signing of a contract with Josiah Zuro by which he becomes director general of music for the company, it has been announced that seven grand operas will be produced on the new season's schedule, work beginning immediately. These "Film Operas" will be Pagliacci, Cavalleria Rusticana, Faust, Martha, Tales of Hoffman, Carmen and Aida.

Pathe will also put into production immediately at the Sound Studios in New York the famous Gilbert and Sullivan operas, The Mikado and H. M. S. Pinafore. They will be produced as all-talking and singing features.

The casts of these two musical pictures will include celebrities from Broadway musical shows. Production will be by Robert T. Kane, with Josiah Zuro as musical director.

Maazel Under Backhaus Management in Europe

Marvine Maazel, Russian pianist, who has been securing remarkable successes in Europe this season, announces that he is under the exclusive management in Europe of Albert Backhaus, brother of the well-known pianist, Wilhelm Backhaus. Mr. Backhaus is also the manager of his brother, and of Rosenthal, Sauer, Vecsey and other artists of note.

Obituary

HARRISON M. WILD

Harrison M. Wild, for more than thirty years conductor of the Chicago Apollo Club, a position from which he resigned only a year ago, and for many years conductor of the Mendelssohn Club, shot and killed himself on March first, in the basement of his home at 9425 South Damen Avenue, Chicago. The deceased was 67 years old and is survived by his wife, and a son, who lives in California.

Mr. Wild had been suffering from several painful ailments during the last few years and having grown deaf, he had to relinquish his various posts. For twenty-three years, Mr. Wild was choir master and organist of the Grace, Ascension, Memorial and Unity Episcopal Churches.

Mr. Wild was born in Hoboken, N. J., in 1861. He studied in Leipzig in 1878 and 1879, later continuing his studies in Chicago.

Twentieth Week at Metropolitan

Manon will open the twentieth week of the Metropolitan Opera season next Monday evening with Bori, Doninelli, Egner, Flexer, Gola, Gigli, DeLuca, Rothier, Bada, Windheim, D'Angelo, Cehanovsky, Ananian and Reschlian, with Hasselmanns conducting. Other operas of the week will be: Aida, on Wednesday evening, with Corona, Branzell, Doninelli, Jagel, DeLuca, Pinza, Gustafson and Paltrinieri, with Miss DeLeporte as the dancer, and Serafin conducting; Götterdämmerung, Thursday matinee (fifth of the Wagner Cycle), with Kappel, Mueller, Branzell, Fleischer, Manski, Telva, Alcock, Wakefield, Wells, Melchior, Schorr, Bohnen, Schützendorf, Altglass and Gabor, with Bodanzky conducting; Boris Godunoff, Thursday evening, with Sabanieva, Dalossy, Claussen, Bourskaya, Alcock, Chaliapin, Tokatyan, Pinza, Tedesco, Bada, Cehanovsky, Paltrinieri, Picco, D'Angelo, Reschlian and Ananian, with Bellezza conducting; La Rondine, Friday evening, with Bori, Fleischer, Ryan, Parissette, Falco, Alcock, Wells, Flexer, Gigli, Tokatyan, Ludikar, Paltrinieri, Picco and Wolfe, with Bellezza conducting; Lohengrin, Saturday matinee, with Stuckgold, Kappel, Laubenthal, Whitehill, Bohnen and Gabor, with Bodanzky conducting; Turandot, Saturday night, with Easton, Vettori, Parissette, Flexer, Jagel, Basiola, Bada, Tedesco, Ludikar, Cehanovsky and Altglass, with Serafin conducting.

Wells and Szanto Score in Second New York Recital

June Wells and Gizi Szanto were so well received in their debut recital on January 22 both by their audience and by the press that a second appearance in Town Hall was arranged for February 16. That they confirmed the excellent impression previously made will be evident from a perusal of the following excerpts from the New York dailies. According to the Evening Journal: "The merits of the two pianists were as strikingly apparent as at their first recital, perhaps even more so. Their unanimity of purpose and execution was remarkable." After commenting on the charm of the two artists, the critic of the World declared that their performance confirmed a previous suspicion that these two should be ranked among the most satisfactory of the two-piano teams on the concert stage today. The verdict of the Herald-Tribune critic was as follows: "As in January, these two young pianists made a good impression with a performance of individual and collective skill." And to quote the New York Sun: "These talented young ladies played with a unity and sympathetic fusion of parts worthy of high praise. There was seldom a break in the melodic tracing, and their application of dynamics and shading was not only accomplished with near-perfect cohesion, but was also marked by musicianly and intelligent conception."

Students Travel Club Arranges European Tours

The Students Travel Club, in cooperation with the Cunard and Anchor lines, offers to musicians, teachers, scientists, lawyers, writers, etc., tours to Europe so arranged that the travelers can see the world under pleasurable conditions and at minimum cost. A program of organized entertainment is provided which includes, lectures, concerts, recitals, masquerade balls, tea dances, sports contests, horse races and various novel events of an original type, all of which are under the direction of hostesses and social workers who have been chosen with discrimination and care.

The 1929 program of the Students Travel Club includes visits to France, Italy, Sicily, England, Scotland, Ireland, Belgium, Holland, Switzerland, Germany, Norway, Sweden, Denmark, Austria, Czechoslovakia and Hungary. Two years ago The Grand Alpine Tour was inaugurated and was found so popular that it now is included in the majority of the 1929 itineraries. Special motor trips also will be featured in many of the itineraries through the Pyrenees and rural England and Scotland, as well as a ten-day Central European Motor Tour through the Black Forest, Austrian Tyrol, Italian Tyrol, Dolomites, Italian Lakes and Swiss Alps. Regular sailings are arranged at frequent intervals, but a choice of shorter and longer itineraries also are offered to meet individual requirements. When the S. S. Aquitania sails from New York on June 19 and the S. S.

New York Concerts

(Continued from page 22)

well calculated to display its unusual and extraordinary powers which differ in many respects from those of other choral organizations. If one were to describe in words the musical endeavors of the Prague Chorus it would be necessary to begin by saying that they aimed at effects more orchestral than vocal. This phrase is used only for means of description and of comparison with choral singing of the usual sort. A work called Zborov by Otokar Jeremias was given at this concert and is referred to as a choral symphony. The orchestral idea has also been suggested to the present writer by some foreign press reports, notably those from Paris, which brought up the same point. The Prague Singers have trained themselves not only to sing choral works in the traditional manner, but also wherever possible and wherever conducive to a heightening of the artistic effect to introduce effects which are more those associated with orchestral color and with various orchestra instruments than with choral singing.

This choral symphony of Jeremias is said to have been composed in celebration of the fighting of Czech soldiers at the battle of Zborov during the late war. The score was completed only three months ago and is by a man of thirty, who was nineteen at the time of that battle and may have been present. At all events, he must have heard of the heroism of the Czech soldiers, and it must have inspired him as a memory through all the years between the event and the composition of this glorious work. It is as different from what all the world, alas, recognizes as patriotic music, as exemplified by our national songs, as it is possible to conceive. The composer has true dramatic feeling and tremendous power of expression. His musical invention is of a high order, and he manages to arrange his themes in a manner that renders them all the more striking. It would seem that he must have written it especially for the Prague Chorus, for it is certain that there are very few choral bodies in the world who could encompass adequately its almost unheard-of difficulties. The chorus is unaccompanied throughout, but the orchestral effects already mentioned are nevertheless present, however they may be attained. The rousing success that the work drew from Sunday's audience is a tribute not only to the mastery and genius of the composer but also to the almost superhuman powers of the Prague Teachers and their gifted leader, Metod Dolezil.

There were other things on the program of course, though the work already mentioned was outstanding. There was a Hussite Battle Hymn of the Fifteenth Century, Smetana's Rustic Song, two of Foerster's compositions, The Grim Guest by Kricka. The success of the Prague Teachers Chorus in America has been to a certain extent cumulative. We are just beginning to realize after Sunday's concert exactly what this magnificent body of singers stands for and how successfully they attain what they have undertaken. Their emotionalism, sometimes aroused by patriotism and sometimes by other elements of the music they interpret, is of so unusual an order that there were among the American audiences that first greeted the chorus here those who failed instantly to perceive all of its significance. This significance is now understood by the entire American music loving public and with that understanding has come an admiration that is almost unbounded. Naturally such singing as the Prague Teachers do defies verbal description. One simply cannot tell in words, even in an extended article, that which can be perceived in a single moment by our ears. Suffice it to state that the effects attained by this chorus are as splendidly artistic as they are unique and unusual.

Hubert Linscott

At the President Theater on Sunday afternoon, March 3, Hubert Linscott, a baritone who has been heard here before, gave another program of varied context before a good sized audience. With Harold Genther at the piano, the singer opened with the Beethoven cycle, An die Ferne Geliebte, which served to reveal a good tone, excellent musicianship and diction. The next group by Enesco, Chausson,

Duparc and Debussy contained several rarely heard songs which increased the favorable impression made in the opening numbers. Moussorgsky and Griffes comprised the final group in which he was exceedingly pleasing, singing with much style.

Friends of Music

At Town Hall, on Sunday afternoon, the Friends of Music, under Artur Bodanzky, regaled an audience of fifteen hundred with a fine performance of Bach's St. John's Passion. Excellent work was, as usual, done by the chorus, and the soloists, all well known in the field of oratorio (and opera, for that matter) included Ethel Hayden, soprano; Marion Telva, contralto; George Meader, tenor; Carl Schlegel and Friedrich Schorr, baritones. The performance was most impressive, as a whole, and showed careful and loving preparation. The work of the soloists was uniformly excellent.

Schelling Conducts Philharmonic-Symphony Children's Concert

Nearly three thousand eager and expectant little faces greeted the Philharmonic Orchestra with Ernest Schelling conducting at Carnegie Hall on Saturday morning, March 2, it being the fourth of a series of Children's concerts of this season.

Mr. Schelling preceded the musical program with a comprehensive talk on American music with slide pictures, dating back to the time of the Pilgrims when music of any kind was frowned upon, it even being thought a questionable matter to have an organ in church. The juvenile audience was carried through the arid years of suppression of expression in music to the advent of Samuel Hopkinson, the first American Composer, whose lovely songs were dedicated to our first President, George Washington. The great occasion of the coming of the Swedish Nightingale, Jenny Lind, when large crowds turned out to greet her upon her arrival at Battery Park to the early performance of the Beggar's Opera. Mr. Schelling said the papers next day carried an advertisement offering a reward of \$500 for the conviction of the persons who threw vegetables and over-ripe eggs at the performers. Thereafter the actors were securely protected by curtains of chicken wire. The first instrumental ensemble to give a concert in New York was "heard by a large and polite audience," etc.

The orchestra proceeding with the program gave as an opening number MacDowell's In Wartime, and To a Water Lily. Frank Pollock, baritone, sang a charming group of songs of the Kentucky Mountains: The Nightingale, Charming Beauty Bright and the Noah's Ark, arranged by Howard Brockway. Following came the Call of the Plain, by Goldmark, and the charming Looking Glass Insects from the Suite Through the Looking Glass. The song America the Beautiful, was sung by the audience accompanied by the orchestra, while each line of the poem was pictured on the screen in beautiful native landscapes.

Messrs. Goldmark, Deems Taylor and Howard Brockway were present and responded graciously with bows to the enthusiastic applause of the audience after the hearing of their individual works. In closing, Mr. Schelling played his own composition from Suite Fantastic, built on the Dixie and Suwanee River themes, directing the orchestra from the piano. The final concert of the season will be given on March 16 when the children will have their choice of selections for the program.

Steinways Give Entertainment

On March 2, Steinway & Sons, through Mr. and Mrs. Theodore E. Steinway, invited their musical friends to a party in their warerooms at 109 West 57th Street. Three of the largest adjoining showrooms in the main warerooms had been cleared of pianos and very tastefully decorated with palms and flowers. The guests, as they arrived, were received by Mr. and Mrs. Theodore E. Steinway and other members of the Steinway family.

The entertainment, with Theodore Steinway acting as master of ceremonies, was made up of the following: John Palmer, pianologues; Fraser Gange, baritone; accompanied by Ethel Cave-Cole; Nina Koshetz, Russian folksongs, accompanied by Valentine Pavlovsky; Naoum Blinder, Emanuel Bay and Evsey Belousoff (The "B" Trio) and Milton Rettenberg and Frank Banta, jazz pianists.

The program was well balanced and artistically rendered,

I See That

The Philadelphia Chamber String Simfonieta, Fabien Sevitzy, conductor, will give a concert in New York, March 26.

Mary Craig will soon be heard in Halifax, N. S., Albany, Montclair, Newburgh, Truro and Newark.

Gladys Axman gave a party February 23, music being debarred.

Andrades Lindsay and Lydia Mason, and Carrie Burton Overton and Beryl Paul Outerbridge gave two-piano recitals.

The Victor Herbert Memorial Contest concert will be held March 15.

Lazar S. Samoiloff will hold master classes in Denver, Portland, Los Angeles and Seattle during the coming summer.

Albert Morini, European manager for the Dayton Westminster Choir, has sailed for Europe.

Eleanor Painter is to be featured in a Vitaphone production. The New York Federation of Music Clubs have announced a prize contest for young artists.

Duci de Kerekjarto, Hungarian violinist, recently played in Boston.

Dusolina Giannini has returned from Europe after an absence of over a year.

Augusta Cottlow has devised an interesting plan of class recitals for her pupils.

Rachel Morton, soprano, is rapidly achieving a reputation.

Rudolf Laubenthal does not like Jonny.

J. Landseer MacKenzie presents some interesting views on Wagner's operas.

Guy Maier has written an instruction book on piano teaching.



CAROLYN LE FEVRE,

violinist, who has concertized in the principal cities of the United States and who has won the unanimous praise of the press following her appearances. Miss Le Fevre will make a tour of Europe during the season of 1929-30. In addition to being a musician of the highest type, she is gifted with a delightful personality and fine stage appearance. (Edw. Townsend photo.)

arousing tremendous enthusiasm. After the entertainment, which was delightfully informal and intimate, the guests repaired to supper. By the time supper was over the floor of the entertainment room had been cleared and there was dancing until the morning hours, the music being supplied by an excellent orchestra.

Among the guests, which numbered about 400, were such prominent musicians as: Jascha Heifetz, Mischa Levitzki, John Powell, Olga Samaroff, Walter Damrosch, Frank Damrosch, Carl Friedberg, Carolyn Beebe, Thuel Burnham, Rudolph Gruen, Rosita Renard, Amy Evans (Mrs. Fraser Gange), Clara Rabinowitch, Muriel Kerr, Georges Barrere, Albert Stoessel, Ernest Schelling, Alexander Siloti, Alexander Lambert, Yolanda Mero, Edwin Franko Goldman, Abraham Chasins, Katherine Bacon, Maria Kurenko, Augusta Cottlow, Henri Deering, Aurelio Giorni, Isabelle Yalkowski, Sigismund Stojowski, Willem Willeke, and Ignace Hilsberg.

The purpose of the party was to express Steinway & Sons' appreciation of the friendly relations that exist between them and the musical profession.

Chamber String Simfonieta Announces Concerts

Fabien Sevitzy, conductor of the Philadelphia Chamber String Simfonieta, announces that this organization will give the last of its series of three concerts at the Bellevue-Stratford Hotel, Philadelphia, on March 13, presenting numbers by Mozart, Arensky, Sibelius, Karłowicz and Schonberg.

On April 6 the Chamber String Simfonieta will give a concert for children in the ballroom of the Bellevue-Stratford.

D'Alvarez Sailing Soon

Marguerite D'Alvarez, Peruvian contralto, will sail for England immediately after her New York recital in Carnegie Hall on March 15.

A number of new musical societies have been organized in Brussels.

The German Grand Opera Company scored in Cleveland. Monteux conducted a special Debussy concert in Amsterdam.

Zlatko Balokovic, Croatian violinist, is doing much to stimulate interest in the music of that country.

Ruth Schaffner is having a busy season.

Eugene Goossens is now guest-conducting the Philadelphia Orchestra.

Erich Korngold is writing a jazz opera.

Bela Bartok has dedicated his new rhapsody for violin and piano to Szigeti.

Erich Bohlke has succeeded Joseph Rosenstock, new Metropolitan conductor, at Wiesbaden.

Hans Knappertbusch has resigned as general director of the Munich state opera.

Neva Morris scored a success at her initial appearance in her home town, Pittsburgh.

The Morgan Trio has played for royalty.

William Kroll is to leave the Elshuco Trio at the end of the present season.

Felix Salmond's New York recital will take place on March 31.

Mischa Levitzky's recent Paris recital was highly praised.

The Tales of Hoffman, with cubist scenery, was revived in Berlin.

Marie Rappold sailed on March 1 to fill numerous European engagements.

The thirty-sixth annual May Festival at Ann Arbor will be held from May 22 to 25, inclusive.

The spring festival of the International Society for Contemporary Music will be held in Geneva April 6-10.

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Music Schools Will Blaze the Trail in America

By Allen Hinckley

All people go to school in America. We all learn something in our schools. The importance of this knowledge obtained in our early years is so great that attendance up to a certain age has become compulsory. So in manufacturing communities where the tendency is to put the young boy and girl into the mills at an early age, a certain amount of education is compulsory by law, thus saving the youth



ALLEN HINCKLEY

and giving him a better chance in his later years. The more fortunate of us go to high school and enter college for more advanced work. The still more fortunate then specialize in a school devoting its entire time to a higher form of education. Thus we have law, medical, dental and divinity schools where a man can perfect himself towards entering his chosen career.

There are undoubtedly many lawyers in New York who have acquired their knowledge from the law school at Harvard; doctors who owe allegiance to the medical school at Pennsylvania, and so on. What university, however, can boast of a music school to compare with Teachers' College of Columbia or many other special schools which might be mentioned? Music will be considered eventually as a language, and receive the importance and consideration of other languages. Not merely a community "sing" for half an hour, nor an extra curriculum subject which receives no

academic standing, nor a cultural study, but a real language tending to improve man spiritually, morally, socially, psychologically, and above all, a great creator of happiness.

Our music schools are better than they were and will become still better. Thus at Ann Arbor and Northwestern the music school is an important cog in the university. The public and private schools are having increased activity in boys' and girls' glee clubs, bands and orchestras, musical contests, etc. Among the better results obtained up to the present, mention should be given the Eastman School in Rochester. This plant is perhaps the best equipped of all music distributions in the United States. The American Opera Company, which was in New York last winter, was, roughly speaking, the graduating class of this school. Also in Chicago, Cincinnati, Philadelphia and New York, there are schools sufficiently endowed so that their work can pass by the commercial side as its prime basis and put the educational side foremost. Great results will be the answer and the coming generation will begin to produce them.

With the generosity of our wealthy men in creating endowments, foundations, etc., these music schools will blaze the trail and prosper. Just as Bayreuth showed the world how to produce Wagnerian opera, so the Eastman, Juilliard, Curtis, and similar institutions can show America what the music school can be and what good music is. With the desire of every parent to do a little more for his children than he received himself, which is one of the great characteristics of our people, the patronage would be assured. "More of the legitimate" would then be the slogan of the musical world.

The desirability of having a background has now become almost a necessity. The college and university graduate nearly always outstrips his uneducated rival. This background for music is lacking in America, because of the embryonic development of the music school. When this particular school is developed throughout the country on a par with the law, medical, dental and other professional schools, then we shall have composers, opera houses and other developments in music on an equality with Germany, France and Italy, which for years have been reaping the benefits of musical conservatories both national and private.

Collapsible Mute Cello Patented

Livingston Welch has just patented a collapsible cello. It is a skeleton cello of full size with false sound box walls at the three points where the instrument comes in contact with the body when played thereby giving it the same feel as a regular cello. These, together with the neck and scroll, are detachable, and the frame itself is hinged and folds in the middle so that the instrument can be carried in a small suit-case. This patent covers all stringed instruments.

By means of a tension rod in the back, the cello can be tuned to the right pitch. It is quickly assembled and proven to be practical. It was continually used for practice during a three months' trip abroad last summer by the inventor. The tone is small but loud enough to be distinctly heard by the player. In hotels where practicing is not allowed, this is a great advantage. Moreover, there is a special bridge, with celluloid amplifier, made for the instrument which amplifies the tone to that of a regular cello with a mute on it. With this attachment it can be heard at a distance of seventy-five feet, it is claimed.

Leonora Cortez to Tour Europe

At the completion of her present American tour, Leonora Cortez, brilliant and popular young piano virtuosa will sail for Europe on March 12. Her first appearance abroad (this is her third European concert tour) will be in Holland, at The Hague, on April 5. This will be followed by recitals in Amsterdam and other prominent Dutch cities. Leonora Cortez will also appear in recitals and as soloist with orchestra in Berlin, Germany; Copenhagen, Denmark; Stockholm and Oslo, Sweden; Vienna, Austria.

On her first two European concert tours the highest, most enthusiastic praise was lavished on Cortez by the press of all the countries where she appeared. Artists like Leonora Cortez contribute in no small measure in winning respect in Europe for American artistic accomplishments.

Ten Days in the Life of Troy Sanders

It is a difficult task to play a group of concerts too closely together, but when they are with different artists, it becomes doubly so.

An example of how such circumstances occur to Troy Sanders, pianist and accompanist, is contained in the following list of engagements:

January 20, with Alfredo San Malo at Dixon, Ill.; January 22, with Jose Mojica at Drake Hotel, Chicago; January 25, Gladys Swarthout at Jackson, Mich.; January 27, Michel Wilkomirski in Chicago; January 28, Gladys Swarthout at Dubuque, Ia.; January 29, Eva Gordon Horodesky and Aldo Del Messier at Springfield, Ill.; and January 30, Victor Prahl at Kimball Hall, Chicago.

N. Y. School of Music and Arts Concert

Sixteen piano and vocal numbers made up the program of the 701st concert of the New York School of Music and Arts. Ralfe Leech Sterner, president, the participants being the Misses Fey, Kuntze, Toohey, Miller, Kuykendall, Vogt, and Messrs. Alcubilla, Vanson, Sykes, Kahn, Baas, Carcione and Klahr. Miss Kuntze sang Bird of Love very well indeed, and Miss Kuykendall showed excellent voice in Gilberte's Ah, Love But a Day. Clare Taylor played accompaniments, and the audience applauded these offerings with gusto, for many unusual musical talents were heard.

Simmons' Concert "Wonderful Success"

"William Simmons an Artist of Unusual Merit," said the Cranford, N. J., Citizen in reference to the baritone, following his recent appearance in that city. The critic of this paper then continued his review as follows: "It is seldom, music lovers asserted, that an opportunity is afforded an audience to hear a baritone of such quality and a singer of such interpretative ability. The concert was without a doubt a wonderful success and by far the best attended."

Rodzinski Conductor of Philadelphia Grand Opera Company

Artur Rodzinski was inadvertently referred to on the front cover of last week's issue as conductor of the Pennsylvania Grand Opera Company. For the sake of those who received one of the first copies off the press, before this error was corrected, we wish to state that Dr. Rodzinski is not connected with this organization. He is, however, musical



Photo by Kubey-Rembrandt Studios

ARTUR RODZINSKI

director and conductor of the Philadelphia Grand Opera Company.

In addition to his affiliation with this company, Dr. Rodzinski is head of the orchestra department of the Curtis Institute of Music and conductor of the Curtis Symphony Orchestra. During this season he also appeared as guest conductor of the Philadelphia Orchestra, and of the Los Angeles Philharmonic and Rochester Philharmonic Orchestras, besides directing the Stanley Music Club of Philadelphia.

Hans Hess' Success in Civic Music Concerts

In the course of a particularly active season Hans Hess, cellist, has had numerous appearances in Music Concert series throughout the Middle West. On January 29, when he appeared for the Civic Music Association of Ottawa, Ill., he was much feted by the listeners, and the press was eulogious in its praise, the Republican-Times critic finding him a "master cellist" who "won favorable recognition by his brilliant technic and clever artistry," and who "played with consummate skill."

Geraldine Leo Returning to America

Geraldine Leo, a young American violinist who has been abroad for some time, returned to America on the Berengaria yesterday, March 6. Before going to Europe Miss Leo was hailed by critics here as a most promising young artist, and has been received abroad in a manner that indicates that these predictions have been more than fulfilled. She was lauded in the highest terms for the excellence of her art.

Mrs. Virgil Announces Recital

Mrs. A. M. Virgil, director of the Virgil Piano Conservatory, recently returned to New York after a four months' absence and has resumed her busy life of teaching. She reports that she is well pleased with the progress attained by many of the pupils while she was away.

Tomorrow evening, March 8, Mrs. Virgil will give a recital at Pythian Hall, New York, with pupils of Marjorie Parker and Robert Young. An interesting program has been arranged.

Annie Louise David's Activities

Annie Louise David gave two recitals this month over station K. P. O. with Marie Ravel, French soprano. On February 25 she was soloist at Alice Seckels' Matinee Musicale in place of Leo Ornstein, who was originally scheduled to give the program. On May 1 she will return to New York for some concerts in the East, playing in Seattle, Chicago and Washington en route.

"Tristan," Bodanzky Farewell

It is the unofficial understanding that the final performance to be conducted at the Metropolitan Opera House by Artur Bodanzky will take place at the last matinee of the season, Saturday, April 13. The opera selected for the Bodanzky farewell is Tristan and Isolde.

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Artists Everywhere

Paul Althouse will appear again this season as soloist at the Ann Arbor, Mich., Festival on May 25, in the title role of Saint-Saëns' *Samson et Dalila*, due to the fact that last season the tenor scored so substantially at the same Festival in Aida. Incidentally, Althouse has various other appearances to his credit in Ann Arbor that have made him a special favorite in this city. During the week of May 6, he will sing at the Cincinnati Biennial Festival.

The **American Guild of Organists** announces a festival service, St. James P. E. Church, New York, March 14, the music to be sung by the choirs of St. James Church, and Grace Church, Brooklyn. Organist and choirmasters are G. Darlington Richards and Frank Wright. R. Huntington Woodman, Henry S. Fry and Charlotte Klein will play organ pieces.

Arthur Baecht, American violinist and instructor, will present a group of artist-pupils in a recital at De Witt Clinton High School, New York, Sunday afternoon, March 10, at three o'clock.

Frederic Baer sang in Bridgeport again on March 7, in recital. The baritone recently appeared as soloist with the Larchmont and Mamaroneck Choral Society, and as soloist with the Cincinnati Symphony Orchestra under Reiner. On March 26 he will sing at the Oberlin, Ohio, Spring Festival, in Piccini's *St. Francis of Assisi*. He again appears at the Mozart Festival, Harrisburg, Pa., under the direction of Ward-Stephens, May 9 and 11, contributing the baritone role in the Mozart C Minor Mass, arias with orchestra, and an afternoon recital.

Samuel A. Baldwin's March organ recitals at City College, Wednesdays and Sundays at four o'clock, contain many novelties as well as standard works. On March 17 and 20, Bach programs will be given, while others show wide catholicity of taste and selection, including eight American composers' works, by Grasse, Cleaver, Berwald, Shure, Mauro-Cottone, Nevin, Yon and Borre.

Zilpha May Barnes (Wood) issued cards for the regular monthly At Home, February 24, the guests of honor being Marion Telva, Metropolitan opera artist, and Prince and Princess Brunetta.

Etta Beigle, pianist, played seven of the Bach Inventions, arranged by Gustave L. Becker, with string quartet accompaniment, over Station WABC, March 5. The Von Doenhoff String Quartet participated.

Julia Seargeant Chase, president of the Music-Drama-Dance Club, provided an interesting and successful program for the February 16 musicale, Waldorf-Astoria, New York, consisting of vocal numbers by Dorothy Bosworth, soprano, and Mary McGill, contralto, with the Berkeley-Irving Glee Club, Stefan Eisler, director. Humes Flynn also gave a recitation and the entire program was sprightly and full of variety.

Mary Craig appeared as soloist February 11 with the Buffalo Orpheus Club, and scored substantially. "Miss Craig Captivating" was the heading in the Courier-Express; "Proved a joy to her audience, lovely to look at as well as to listen to." The Evening News stated: "She captured the audience by an easy appeal, alike to eye and ear, and the appreciation of the audience was pronounced and enthusiastic."

Richard Crooks will appear at still another spring festival—that to be held in Mount Vernon, Iowa, where the tenor will contribute a recital as his share of the program on May 16.

Jelly d'Aranyi had a very busy schedule during January, with recitals and orchestral appearances, and February is proving equally heavy. On February 15 and 16 she was soloist with the Chicago Symphony, introducing in this country Vaughan Williams' concerto written for and dedicated to her. By special request she also played Ravel's *Tzigane*, likewise written for her. On February 23 she gave a recital in New York; February 26 in Hanover, N. H., and on February 28, she appeared in Wellesley, Mass. On March 1 she was heard in Ann Arbor, Mich. March 3 in New York, and on March 12 she will appear in Boston.

Dr. Clarence Dickinson will give a program of music by living American composers at the Friday Noon Hour of Music, at the Brick Church, March 8, with Esther Nelson, soprano; Walter Edelstein, violinist, and Charlotte Mathewson Lockwood, organist. Included are: Comes Autumn Time, Sowerby; Song of the Basket Weaver, Russell; Intermezzo, Storm King Symphony, Dickinson; Toccata, Jepson; Rhapsody, four hands, Demarest; Sometimes, Walther, My Lady Loo Foo, Warren; Christ in the Hills, Hageman; Scherzando, Fairchild; Eclogue, Kramer; and From the Cane Brake, Gardner.

John Colville Dickson conducted the choir of the Lakewood Methodist Episcopal Church, of Lakewood, O., in excerpts from the Messiah during recent vesper service at that church.

Grace Divine, mezzo-soprano of the Metropolitan Opera Company, will be heard as soloist with the Big Four Choral Society of Cincinnati on April 4.

William C. Hammer, general manager of the Philadelphia Grand Opera Company, gave the ninth of his series of Opera Talks over station WIP, Philadelphia, on February 27. His subject was *La Boheme*, the opera to be given by the Philadelphia Grand Opera Company today, February 28, at the Academy of Music.

Hans Kindler, who recently sailed for Europe, will fulfill over fifty concert engagements in London, Paris and Holland while abroad. He will return to America in January of next year for another concert tour, under the management of Annie Friedberg.

Boris Levenson's Nocturne in D was one of the successes in Julius Yanover's violin recital, Engineering Society's Auditorium, New York, on February 23.

Grace Marcella Liddane has a very successful vocal studio in Amsterdam, N. Y., where special attention is given to child voice building and training. She organized and directs, as soprano, the Brahms Quartet, and is also director of the Women's Choral Club. Previously she toured the

country, and was achieving success with a prospective Pacific Coast tour, but personal reasons induced her return to Amsterdam.

Rene Maison, now on tour with the Chicago Opera, is singing in many and diverse roles. From *Carmen*, he goes to *Tales of Hoffman*, then to *Faust*, *Boheme*, *Lohengrin*, *Love of Three Kings*, *Sapho*, and so forth. And it matters not in what language the opera is presented for Mr. Maison sings well in all.

Margaret Matzenauer will soon leave for a concert tour of Europe. Among the engagements booked for the contralto is a recital in Berlin on April 26, her first appearance in that city in several years.

Mary Miller Mount, pianist, accompanist and teacher of Philadelphia, includes the following dates among her forthcoming concert engagements: March 9, Burlington, N. J.; 10, Philadelphia; 11, Ridley Park, Pa.; 14 and 15, Philadelphia; 20, Ambler; 22, Haverford; 24, Philadelphia; 28, Reading; April 11, 17, 24 and 25, Philadelphia, and May 7, Norristown, Pa. On March 5 she played in Chester, Pa.

The **New York School of Music and Arts**, Ralfe Leech Sterner, director, provided an interesting program on February 15, when the handsome concert salons were crowded to hear piano, vocal and violin numbers. New students, heard for the first time, were Rose Heidenreich, soprano, who was enjoyed in *Dream Fancy*; Max Kahn, tenor, who was heard in *Toselli's Rimpianze*; Marcello Alcubillo, Spanish tenor; Vito Santarsiro, likewise a tenor, and Harold Sykes, baritone, all of whom reflected credit on their instruction.

N. Lindsay Norden presented one of his own compositions, *A Prayer*, for tenor solo, at one of the recent Sunday musical services at the First Presbyterian Church in Germantown. At this same service an organ prelude by Louis Boellman; Sebastian Schlessinger's anthem, *An Old Prayer*, and a composition for soprano solo, by Alessandra Stradella, were heard. Mr. Norden is organist and musical director at this church.

Walter W. Plock, baritone, is having a busy season. On one Sunday recently he sang three times in one day—in the morning at Temple Israel in New York, of which he is baritone soloist; in the afternoon over the radio, and later at the opening musical vespers given during Lent at the new Swedenborgian Church of this city, Isabella Smith, organist.

Albert Rappaport, tenor of the Chicago Civic Opera Company, will give his first New York recital on March 25 at Town Hall. A special feature of his program will be a group of Russian songs.

Abby Morrison Ricker, who went to Miami, Fla., recently to appear as soloist with the Miami Symphony Orchestra, was thereafter engaged to sing with the Miami Artists' Trio at the Rooney Plaza on February 21, at which time she presented numbers by Brahms, Schubert and Mozart.

Henry F. Seibert, official organist of the Town Hall, New York, on March 1 played works by Yon, Schubert, Stoughton, Wagner, Godard and Whitney all with effect. His recent activities included special music in Holy Trinity Lutheran Church, February 18, Louise Lerch and Donald Pirnie, vocal soloists; organ recital with Ruth Shaffner, soprano, Mt. Vernon, N. Y., February 22 (reengagement); residence recital, New York, February 24, and two dedicatory recitals on the new organ in Lebanon, Pa., March 3-5. Mr. Seibert has also been chosen as advisor in purchase of a new organ for Reading, Pa.

Nettie Snyder to Teach in Hollywood

Nettie Snyder recently sold her villa in Florence, where she had been teaching pupils from various parts of Europe and America. Her success there had been gratifying, but she began to long for America and the customs of her own country. She looked around for a good purchaser for



NETTIE SNYDER,
well known vocal teacher, who will teach in Hollywood,
Cal. (Photo by Mishkin.)

her place, and found one. Trunks were hurriedly packed and a reservation made to sail as soon as possible.

When Nettie Snyder stepped off the boat in New York she was greeted so warmly by many friends and former pupils that she decided then and there she had made no mistake. After a week of being feted, she went to Hollywood to see what remained of her family and a happy reunion followed. Among her friends she met none other than the genial Andres de Segura, former Metropolitan

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Opera baritone, now a prominent figure in motion picture circles.

With the advent of the talking picture, de Segura suggested that there was a good field for good teachers in Hollywood. Persuaded on all sides, she decided to return there, at least for the time being. Back to New York she came for several more weeks. Mrs. Snyder was besieged by old pupils here. She was in a quandary. The matter was given some real thought and she came to this decision: her winters will be spent in Hollywood; and, the summers she will undoubtedly devote to the East for a class to be composed of pupils here.

There is no one who has had more experience in teaching than Mrs. Snyder, who gave up a career as a singer because of opposition from her family. She turned her attention to teaching and has listed some of the most prominent artists of the concert, opera and light opera stage, among those who have and are working with her. She is especially successful with rebuilding voices, having a thorough knowledge of the physical make-up of the vocal organs. Incidentally, her method is based on the natural way to sing.

Mrs. Snyder has already had many requests from screen actors and actresses who wish to perfect themselves in their speaking voices, and her Hollywood class already promises to be a busy one.

Sevitzky-Koussevitzky Recital in Philadelphia

Maria Koussevitzky, soprano, and Fabien Sevitzky, double bass player, recently appeared in joint recital at the Academy of Music Foyer, Philadelphia. According to a headline in the Philadelphia Inquirer the following day, the recital was "distinctive" and both artists "showed musicianship." Mme. Koussevitzky's beautiful soprano voice was in true form and she won her audience with her faultless technique, excellent diction and dramatic ability, as well as by her charming personality, while Mr. Sevitzky's virtuosity made of the unfamiliar, difficult double bass an interesting solo instrument, bringing forth sometimes soft and colorful and sometimes sprightly or dignified tones, as the selections demanded.

Musical by Louis Dornay Pupils

Louis Dornay, vocal teacher, with studios in New York, presented his pupils in a studio-musical held in Steinway Hall, New York, on February 24. An audience of over 100 persons enjoyed a well chosen and delightful program presented by the following pupils of Mr. Dornay: Alida van Koppenhagen Sadie Nussbaum, Neke Hildbrandt, Jack Maus, Cecile Lifter and Molly Lucas. There was tumultuous applause and many encores had to be given. The pupils presented once again proved the thorough training they received at the hands of Mr. Dornay. Betsy Culp was at the piano.

Stassevitch Assists at Mannes School Concert

Paul Stassevitch was the assisting artist at the fourth concert in the chamber music series at the David Mannes Music School on February 17. The Lenox String Quartet, which with Leopold Mannes as lecturer, is presenting this series, played the Brahms C minor quartet, followed by Mozart's piano quartet in G minor. For this second work, Messrs. Wolfsohn, Borodkin and Britt had the assistance at the piano of Mr. Stassevitch, who is on the violin faculty of the school and noted here and abroad as piano as well as violin virtuoso.

Goodson Plays in Vienna

Katharine Goodson, English concert pianist, who returns to America next season from January 1 to April 1, appeared in recital on December 15 in the Grosse Musikvereinsaal in Vienna. She chose the following program: Mozart, sonata in D major; Brahms, sonata in F minor; and pieces by Chopin.

"His voice is mellow, smooth, and fitted to fine sentiment in song."—Washington Times.



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Boston.—Opening with Corelli's Sonata in A, following through with Bach in Prelude and Gavotte from the E minor Partita and Chorale (arranged by the artist) from the Christmas Cantata, Albert Spalding gave a dazzling exhibition of string intricacies in his recital at Symphony Hall, on February 24. He returned after an intermission to soften and to touch with Beethoven's Kreutzer Sonata (in A, opus 47), the piano part being taken by the regular accompanist André Benoist, whose artistic work attracted notice several times. In the third group Mr. Spalding combined the gifts displayed earlier in the afternoon, in meeting the demands for skill and beauty of Sarasate, Brahms-Joachim, and Ravel. The large audience was delighted with the masculine vigor of the performance, for Spalding's virility does not suffer materially even in the daintier passages. The perfect control over the violin and the inspiration he breathes into it, which have won for him the place he holds today among performers of the first rank, were exemplified in his playing Sunday afternoon. His brilliance with Corelli, eloquence in the Ravel and Brahms-Joachim numbers, and tried musicianship in the Kreutzer Sonata drew applause which would have served as excuse for many more encores than Mr. Spalding saw fit to give.

UNIQUE ENTERTAINMENT

Something out of the ordinary in concert fare was gratefully patronized by folk both such as are musically inclined, and others attracted by the promise of something rare, at Jordan Hall, Monday night. Eugene Goossens, composer, performer on several instruments, and conductor, appeared in the first two of these roles, with his brother Leon Goossens, who has played so great a part in establishing the status of the oboe as a solo instrument. Yet this is to say nothing of Gertrude Ehrhart, the Burgin String Quartet, with Jacobus Langendoen as assisting cellist, and Nicolas Slonimsky at the piano. The program was wholly of Mr. Goossens' composition, but was of so various a nature as never to support the accusation of monotony on this account. Particularly felicitous was the Concerto for Oboe and Piano, in one movement, op. 43, played by Mr. Leon Goossens and the composer; the tonal properties of the instruments are skilfully utilized to afford interesting contrast. Apart from the piece itself, however, the audience was rightly enthusiastic over the brothers as virtuosi. Miss Ehrhart, whose previous appearance here whetted the appetites of Boston music lovers for more, pleased again with the purity and strength of her voice, and its skilful adaptation to the difficult purposes of modern tonality. Mr. Slonimsky was again discreet but personally effective as accompanist. The Burgin String Quartet, consisting of Robert Gundersen, violin; Jean LeFranc, viola; and Jean Bedetti, cello, besides the popular Boston concertmaster himself, gave with fine flair the Quintet for Strings and Piano, in one movement, op. 23, the composer taking the piano part; Sextet for Strings, op. 35, with the composer and Mr. Langendoen also assisting at viola and cello; and the Fantasy Quartet, op. 12,—all remarkably original writing. A group of piano pieces played by the composer also contributed pleasure. Among them, the Hurdy-Gurdy Man (from Kaleidoscope) required, by its charm, a repetition. Other encores were given as well, the audience expressing unmistakable delight from the beginning.

DUCI DE KEREKJARTO

The distinguished Hungarian violinist, court performer to Emperor Charles of Austria-Hungary, and idol of several royal houses of Europe, justified his reputation in the ears of a large audience at Jordan Hall, February 23. His superlative command of the more spectacular side of his craft drew tumultuous recognition; but when it was par excellence the artist that the audience was listening to a master-musician stood revealed. Tone and tempo are things for which the young virtuoso has innate feeling, intuition for phrasing and emotional stability he possesses in a marked degree. Beneath an exterior on the stage correct almost to the extent of coldness, a heart of homespun shone through when Kerekjarto gave his own Child's Dream. This is a composition exquisitely in accord with its subject, hauntingly sweet, naive, and flowing. When it was over a repetition had to be given. Pieces by his countrymen met a welcome reception. Handel-Hubay and Sarasate found a sympathy in his hands which not any violinist might duplicate. Carl Lamson accompanied.

FOOTE AND GOOSSENS COMPOSITIONS BY BOSTON SYMPHONY
Foote's Suite in E major for String Quartet, op. 63, was given at the regular concert this week, with the white-haired composer present, the recipient of salvo on salvo of applause. The number has none of the thinness that is the peril of string music, but is as sensuously satisfactory as it



SENIOR ORCHESTRA OF THE CLEVELAND INSTITUTE OF MUSIC
of which Andre de Ribaupierre is conductor

is intellectually. Its rhythmical invention is conspicuous besides its melodic, but it must not be inferred from this that it is a tour de force of modern vein, for the treatment is quite classical; an inspired piece of work. Eugene Goossens' Rhythmic Dance provided a contrast in the matter of idiom, for this composer, whose career is just in its prime, experiments here with the novel in instrumentation.

CONDE AND NILSEN WITH PEOPLE'S SYMPHONY

Another excellent performance was turned in by the People's Symphony Orchestra, before a large audience, at the Hotel Statler ballroom on Sunday. Wagnerian excerpts and a number of South African songs by the conductor, Theophil Wendt, made up the program. Dancers, Come Up, in the latter group, was given twice, upon insistent demand; all were splendidly orchestrated and their performance did them full justice. Maria Conde displayed an agreeable soprano voice as assisting artist, shared the honors with Sigurd Nilssen, a baritone of sturdy quality. B. M. F.

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Rudolph Ganz' Summer Master School at Chicago Musical College

Rudolph Ganz, who was elected vice-president of the Chicago Musical College on February 28, 1928, and who is equally well known as pianist, conductor, composer and pedagog, will hold his first summer master class at the Chicago Musical College this year, beginning June 24 and continuing to August 3.



RUDOLPH GANZ

Mr. Ganz is a regular member of the faculty of the Chicago Musical College and throughout the season many talented pianists have sought his classes as well as private lessons. A man of wide research, Rudolph Ganz has become a master of technic and interpretation; a teacher both practical and inspired; a classicist and modernist, and in short, a teacher who is possessed of a versatility as rare as it is valuable. Mr. Ganz' classes during the summer master school may be divided as follows: Repertory, four hours per week; ensemble, two hours per week; teachers' classes, one and one-half hours per week; Bach classes, two hours per week; conducting, one and one-half hours per week, besides private lessons throughout the summer.

A biography of Rudolph Ganz is no longer necessary as Mr. Ganz is known wherever music is known.

Cleveland Institute Concerts

A number of Cleveland's youngest musicians added to the season's treats when the Cleveland Institute of Music presented its sixteenth open students' concert recently, as an outstanding event of the school's year.

The Institute's own music hall not being large enough for the audience which attends its exhibition recitals annually, the concert was held in the Allerton House ballroom where the student performers appeared before an audience of large size. The performers ranged in age from tiny nine-year-olds to symphony orchestra members, representing all the school departments for the various branches of music study.

The first half of the program was given over to the school's youngest students, who displayed rare technic, combined with charming maturity, in compositions of Hauptmann, Handel, Schumann, and the Institute's own artist composer, Beryl Rubinstein.

A brilliant feature of the program was the rendition by the Institute's senior orchestra of Beethoven's Concerto in G major for piano and orchestra, Schubert's Rosamunde ballet music, and Lalo's Concerto in F minor for violin and orchestra. Advanced students were the soloists, a different pupil appearing for each movement of each number.

The orchestra is a splendidly trained body, under the baton of Andre de Ribaupierre, director of the Institute strings department, and it plays in experienced symphony manner.

Young Artist Contests, N. Y. F. M. C.

The young artist contests of the New York Federation of Music Clubs are announced by Etta Hamilton Morris as follows: a first prize of \$500 and a second prize of \$150 in the young artist contest will be given in each of six classes, piano, violin, soprano, alto, tenor, baritone or bass; in the student contest a first prize of \$200 will be given in each of six classes, piano, violin, violoncello, organ, female voice, male voice. Contests in both classes will be held May 1 for voices, May 6 for instrumentalists. The place and time will be sent to each registered contestant. Winners in New York State will compete in the Liberty District in New York City on May 8. The district winners will compete in Boston during the week beginning June 9. For information, address Daisy Krey, 44 Palmetto Street, Brooklyn, N. Y.

Mana-Zucca Presents de Blanck

Mana-Zucca presented Margot de Blanck before an enthusiastic audience of two hundred, composed only of members of the Mana-Zucca Music Club at Mazica Hall, Miami, Fla., on February 23. Mme. de Blanck was urged to give six encores and was tendered an ovation for her excellent playing.

Albert Morini Sails

Albert Morini sailed last week on the Ile de France to remain in Europe until the late fall. Mr. Morini is the European manager of the Dayton Westminster Choir and during his stay in America made negotiations for taking another big organization over to Europe next year. Mr. Morini's headquarters are in Vienna.

Recent Wittgenstein Dates

Victor Wittgenstein, pianist, gave his first recital in his home town of Louisville, Ky., at the Y. M. H. A., on February 25. Much interest surrounded the concert. Previous to that Mr. Wittgenstein played at Howard University, Washington, on the evening of February 21.

Eleanor Painter a Vitaphone Star

Eleanor Painter has signed a contract to star in a Vitaphone presentation number in which she will sing several solos. In this the soprano will make her first appearance in motion pictures. The filming is to be done at Warner Brothers' studios in Brooklyn.

Cecil Arden for Glens Falls

Cecil Arden has been engaged for a recital in Glens Falls on March 13.

UNUSUAL, GREAT, LUCID, IMMENSE

Comments of Mario Chamlee, Armand Tokatyan, Carmela Ponselle and others; Musical Digest, Musical Courier, Musical Leader, Musical America, Singing, N. Y. Morning Telegraph—on

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Marion Talley Soon to Conclude Tour

With her appearances in South Carolina, Florida and in Havana, Cuba, Marion Talley in her short career will have covered practically every territory in and adjacent to the United States. She opened her present season with a concert in Burlington, Vt., on October 15, shortly after making her third appearance in Buffalo, being greeted by a capacity audience and 200 people on the stage. Numerous dates followed in the states of Iowa, Illinois, Kansas, Missouri, Louisiana (where she sang in New Orleans for the first time), Texas, Mississippi, Oklahoma, and then she returned to Kansas.

In connection with her concerts in Kansas four years ago, prior to her first trip to Europe when she was not yet so well known, Miss Talley sang at a concert in Lindsborg for which she received a fee of a thousand dollars. November 2 last she was invited to dedicate the new Bethany Auditorium there, which she did gratis. The receipts of the concert totalled \$6000. Needless to say this was a happy occasion for all concerned.

From October 15 until Christmas time the young singer was constantly on the go all over the country, singing before large audiences. But she was able, for the first time in seven years, to spend the holidays in Kansas City with her father, who still continues his business there, while Mrs. Talley and Miss Florence tour with the artist of the family. The Christmas was a real one this year and it was with some regret that the vacation had to end and the tour start off again.

On February 16 the Talleys left New York, where they had spent a few days, for South Carolina for some "first times" and then left for Florida. There she will sing for the initial time, too. February 26 found the Talley party in Havana just long enough for a glimpse of the city before her concert on the 28th. March 1 she returned to Florida for additional concerts. The last of these will take place on March 14 and four days later, March 18, Miss Talley rejoins the Metropolitan in Rigoletto. She continues with the company until the close of the New York season, but will not go on tour. Instead she will remain in New York and do some Victor recording.

Miss Talley's manager, George Engles, has been instructed to refuse all spring dates for the singer, who will take a complete rest, which she has justly earned. She has not yet decided whether she will visit Europe again or stay in New York to coach with a man whom she considers one of the finest maestros of the day.

This reminds the writer of the statements of a few "wise-ones" who predicted Marion Talley would not last more than a season following her sensational debut, and those who said that if she were wise after her first season she would retire for several years' study. "She was so young!" Now to see the continual demand for the singer must have surprised them. Miss Talley has a good sensible head on her shoulders. Her success has never gone to her head and there is no one more aware of the fact that an artist is never so big that he doesn't need to keep on studying and adding to his knowledge. That is just why Miss Talley is filling no spring or summer dates this year. She is going to give her voice a little vacation from concerts, do some intensive study, and yet have a certain amount of relaxation and fun herself. She is going to put audiences and Pullman cars out of her head and think, see and do other important things until the beginning of the 1929-30 season.

Philadelphia

(Continued from page 13)

and Gypsy Airs by Sarasate. His first encore was Rimsky-Korsakoff's Orientale with its deep heart-throb, while his final encore was his own Berceuse, a gem of simplicity and beauty. With his characteristic modesty, he did not announce this number, only to be asked by many what that charming number was.

Mary Miller Mount, the accomplished accompanist, continued the fine work for which her name is synonymous. The success of both the singer and violinist was in large part due to Mrs. Mount's sympathetic accompaniments.

The audience, which filled the hall and overflowed into the gallery, was most enthusiastic.

MATINEE MUSICAL CLUB

On February 19, the Matinee Musical Club heard a snappy program given by the Philadelphia Harmonica Band, directed by Albert N. Hoxie. These forty boys in attractive uniforms marched in playing a Sousa March. This was only an introduction, however, for their real program was pretentious, including such numbers as a movement from Schubert's Unfinished Symphony, and the Kreisler arrangement of Chanson Arabe. The Band also played Dvorak's Humoresque as an obligato for a women's chorus which sang Old Folks at Home. The beautiful effects produced by this band of boys with their harmonicas are remarkable, and the audience fully appreciated them.

Preceding the program by the band, the string ensemble of the club, consisting of twenty-five women, and conducted by Ben Stadt, gave pleasing numbers as did also Elsie Tucker, pianist, and Elizabeth Harrison, soprano, accompanied by Virginia Snyder.

FELIX SALMOND IN RECITAL

Beethoven's Sonata in G minor, for cello and piano; J. S. Bach's Suite in C major for cello (unaccompanied); Gabriel Faure's Apres un Reve; Schumann's Abenlied; Abram Chasin's Nocturne; Melodie by Frank Bridge; Cesar Franck's Sonata in A major, for cello and piano such was the program given at the Curtis Institute of Music, on February 20 by Felix Salmond, and Joseph Hofmann, the director of the Institute, with Harry Kaufman at the piano.

Under these circumstances, the students and members of the faculty with their several friends, might well be envious, and no remarks could add to suggestions which occur to the mind of those who have heard these great artists when their names are mentioned as appearing on the same program. The audience listened breathlessly to the Beethoven work superbly played by Salmond and Kaufman, and the applause was deafening and prolonged, recalling the performers over and over again. In all concerted work Mr. Kaufman's pianistic art in sympathetic tone production (almost to the point of changing the voice of the instrument), and his



MARION TALLEY, in the midst of a concert tour of thirty-five concerts prior to rejoining the Metropolitan, spent Christmas in Kansas City, Mo., the Talley family being at home together for the first time in seven years. The accompanying snap-shots of the young singer were taken then, and one shows Miss Talley with her father.



lightning rapidity in response to every requirement are a great asset in contributing to the finish and beauty of the whole.

Mr. Salmond's performance of the Bach Suite was an example of pure classic interpretation, showing his mastery of the instrument and his perception of the musical content of the old dance suites.

In the following group, the sympathetic character and richness of timbre in Mr. Salmond's tone production was markedly evident. Mr. Chasins, who recently played his own concerto with the Philadelphia Orchestra with great success, took Mr. Kaufman's place at the piano to accompany Mr. Salmond when his Nocturne was played. The composition is a gem, modern, but beautiful, expressing the unsatisfied longing of an ever receding aim peculiar to the Slavic nature. This, like Mr. Bridge's beautiful Melodie, is dedicated to Mr. Salmond.

The Franck Sonata originally written for the violin but later arranged for the cello by the composer, like all his works is deeply emotional, which character Mr. Salmond and Mr. Hofmann interpreted with an absorbed and thoughtful intensity, so that the listener caught all its beauty and was aware of its impressive spirituality.

CIVIC OPERA GIVES CARMEN

The Philadelphia Civic Opera Company presented the ever-popular opera, Carmen, at the Academy of Music, on February 21, to a full house, in spite of the young blizzard which held the city in its grip all the early part of the day.

The title role was taken by Marguerite Namara, who gave an excellent interpretation of the part.

Irene Williams, a favorite always, scored a great success as Micaela, especially in the well-known aria of the third act.

Paul Althouse was a fine Don Jose, singing and acting with his usual ability. The Flower Song of the second act proved particularly appealing.

Henri Scott, so often heard here as Escamillo, repeated his past successes in this dashing role.

Elizabeth Harrison and Maybelle Marston sang especially well as Frasquita and Mercedes. Albert Mahler and Reinhold Schmidt as Remendado and Dancairo did fine work, particularly in the quintet of the second act. Ralph Jusko and Clarence Reinert as Zuniga and Morales were also satisfactory.

The ballet in the second and fourth acts was notably pleasing. Alexander Smallens conducted with fire and verve, keeping the entire performance up to a high standard.

M. M. C.

Charles Ray Studying with Martino

Charles Ray, well known motion picture star, is the possessor of a beautiful, clear tenor voice and has decided on the study of singing, with the idea of going into operatic work. It is understood that several New York producers are interested in placing him in musical comedy next season. Mr. Ray is pursuing his vocal studies under the direction of Alfredo Martino.

Mr. and Mrs. Alberini Entertain

On February 28, Mr. and Mrs. Alessandro Alberini (Martha Attwood) gave one of their delightful parties at their apartment in the Hotel Ansonia, which was attended by many persons prominent in the musical world. During the evening an elaborate buffet supper was served.

Philadelphia Hears Hope Hampton as Mimi

Philadelphia Grand Opera Company Gives Fine Performance of Boheme—Rodzinski Wins Warm Applause for His Superb Conducting—Cast an Excellent One

PHILADELPHIA, PA.—The Philadelphia Grand Opera Company presented La Boheme in the Academy of Music on February 28, with Hope Hampton making her second appearance of the season as grand opera prima donna and her first as Mimi.

The entire cast was a well balanced one, with Dimitri Onofrei as Rodolfo; Errico Giorgi, Marcello; Ivan Steschenko, Colline; Giuseppe Interrante, Schaunard; Mary Mellish, Musetta; Giuseppe La Puma, as The Landlord and The State Councillor; A. Angelucci as Pargignol, and R. G. MacDougal, Jr. as Custom House Sergeant.

Miss Hampton's voice is a lovely soprano, of clearness and beauty of tone, and used with ease and certainty. She made a charming and winsome Mimi, delightful in person, while her high point histrionically was in the third act, though she sustained the part well all through and scored a great success with the audience, which frequently did not wait until the fall of the curtain to show its enthusiasm.

Onofrei, as Rodolfo, was rather restrained for an ardent young poet; nevertheless he was otherwise entirely satisfactory and in excellent voice, and especially in the Romanza and in the duet with Marcello he won immediate appreciation. Giorgi's acting as the painter was all that could be desired and his rich voice was heard to advantage both vocally and musically. Steschenko is always good, but better in some roles than in that of Colline. Mr. Interrante was well cast as the musician and entirely adequate vocally. Mary Mellish did her part well; it is not an easy one. La Puma contributed a splendid bit of acting in his double role. The entire cast received numerous curtain calls, even after the last act when people are generally in a hurry to leave.

Dr. Artur Rodzinski conducted in such a manner as to draw forth a warmth of applause upon his every appearance upon the conductor's stand. The success of the evening was of course due chiefly to his mastery, for even with the best of artists an operatic performance cannot be worthy of praise unless the conductor not only has inspiration, musicianship and magnetism but also has control of his forces and is able to elicit from them the best that they have to offer. As might have been expected from this trained orchestra conductor, he held his instrumentalists in hand and transferred through them every nuance of Puccini's delicate and graceful score. He inspired the chorus to a rendition of the bright and vivacious music which falls to its lot that was far above the average operatic performance heard outside of New York, and he gave a support to the artists who sang the leading roles which allowed them individual freedom of interpretation and at the same time enhanced their efforts. Dr. Rodzinski is as remarkable an opera conductor as he is an orchestra conductor.

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Mrs. Coolidge Hears Roberts' Compositions

In honor of Mrs. Calvin Coolidge, the Congressional Club of Washington, D. C., presented Florence Macbeth and George Roberts at its annual breakfast at the Willard Hotel in Washington on February 4.

Three of Mr. Roberts' compositions were included on the program. His *Pierrot* and *Sandman is Calling You*



GEORGE ROBERTS

were sung by Miss Macbeth, and he played his *Song Without Words*. Miss Macbeth also presented numbers by Mozart, Debussy, Threane, Verdi and Aylward, while Mr. Roberts played the staccato etude of Rubinstein. The large gathering received the program with enthusiasm and both artists shared the tumultuous applause.

Miss Macbeth and Mr. Roberts are now on the Pacific Coast for a series of engagements, and will return East for two New York appearances in April.

Little Theater Opera Company's Next Offering

The Little Theater Opera Company of New York and Brooklyn, which presented its fourth offering of the season this month in the double bill of *Djamileh* and *Phoebus and Pan*, has announced as its fifth production *The Elixir of Love* by Donizetti, first at The Little Theater in Brooklyn, on March 14, and in New York at the Heckscher Theater, on March 18, following its custom of one week in each borough.

William Wade Hinshaw, who presented *The Elixir of Love* a few years ago, through his interest in the company and friendship for Kendall Mussey, the director, very generously donated all of the costumes for the principals of the cast. The chorus costumes will be adapted by the wardrobe mistress to conform to the batik silks of the principals. Again all of the sets, costumes and effects will be made by the enterprising department attached to the Little Theater Opera Company.

William Reddick has charge of directing the rehearsals as well as directing the orchestra during the run of the performances.

May Peterson Honorary Member of Texas Federation

May Peterson is now an Honorary Member of the Texas Federation of Music Clubs. A letter from Mrs. James L. Price, the president of that organization, follows:

Dear Miss Peterson:

I have neglected to do something which I have intended doing for months; that is, writing you and telling you how happy we were to make you an honorary member of the Texas Federation of Music

Clubs at our convention in Amarillo. My only excuse for this negligence is that so much necessary work had to be done all the time that it crowded other things out. We do feel highly honored to add your name to the short list of others whose names have been placed on our honorary roll, for all Texas is proud of your achievements in the realm of music.

New York Concert Announcements

<p>Thursday, March 7</p> <p>EVENING Boston Symphony Orchestra, Carnegie Hall. Rudolph Gruen, piano, Town Hall. Lucile Collette, violin, Steinway Hall.</p> <p>Friday, March 8</p> <p>EVENING Curtis Institute Orchestra, Carnegie Hall. Janet Cooper and Burton Cornwall, Steinway Hall. Mieczyslaw Munz, piano, Washington Irving High School. Hans Wiener, dance, Playhouse.</p> <p>Saturday, March 9</p> <p>MORNING Dorothy Gordon, children's songs, Heckscher Theater.</p> <p>AFTERNOON Boston Symphony Orchestra, Carnegie Hall. Valentina Aksarova, song, Town Hall. Elizabeth Jennings, song, Chalf's.</p> <p>EVENING Lawrence Tibbett, song, Mac-Millan Theater. Orchestra conducted by David Mannes, Metropolitan Museum of Art. Intercollegiate Musical Council, Carnegie Hall. New York School of Music, Town Hall.</p> <p>Sunday, March 10</p> <p>AFTERNOON Philharmonic-Symphony orchestra, Carnegie Hall. Arvida Valdane, song, Engineering Auditorium. Sara Core, song, Steinway Hall. Henri Temianka, violin, Town Hall.</p> <p>EVENING Leonida Coroni, song, Engineering Auditorium. Harvey Peterson, violin, Gallo Theater. William Clark, song, John Golden Theater. Ileba Huara, dance, Guild Theater. Max Rosen, violin, Carnegie Hall. Opera concert, Metropolitan Opera House.</p> <p>Monday, March 11</p> <p>AFTERNOON Norman Fraumenheim, piano, Town Hall.</p> <p>EVENING Alix Young Maruchess and Frank Bibb, David Mannes Music School. Anton Vanna Razlog, song, Steinway Hall. Zdenka Ticharick, piano, Town Hall.</p> <p>Tuesday, March 12</p> <p>AFTERNOON Earl Pfouts, violin, Town Hall. Claire Alice, song, Steinway Hall.</p> <p>EVENING George Copeland, piano, Carnegie Hall. Hubert Raidech, song, Steinway Hall. Harold Samuel, piano, Town Hall.</p> <p>Wednesday, March 13</p> <p>EVENING Mrs. Edwin Franko Goldman, music - dramatic, Aeolian Hall. Schola Cantorum of New York, Carnegie Hall. Harry Campson, piano, Town Hall. Bach Cantata Club, St. Thomas' Church. Nadine Clado, piano, Steinway Hall.</p> <p>Thursday, March 14</p> <p>AFTERNOON Lester Donahue, piano, Town Hall.</p> <p>EVENING Philharmonic-Symphony Orchestra, Carnegie Hall. Lois E. Piney, song, Steinway Hall. Ernesto Vallejo, violin, Town Hall.</p>	<p>Friday, March 15</p> <p>MORNING Roosevelt Recital, Hotel Roosevelt.</p> <p>AFTERNOON Philharmonic-Symphony Orchestra, Carnegie Hall.</p> <p>EVENING Marguerite D'Alvarez, song, Carnegie Hall. Hart House String Quartet, Washington Irving High School. Israel Wright, song, Steinway Hall.</p> <p>Saturday, March 16</p> <p>MORNING Philharmonic-Symphony Orchestra, children's concert, Carnegie Hall.</p> <p>AFTERNOON National Music League, Carnegie Hall. Edgar Schenkman, violin, Town Hall.</p> <p>EVENING Philharmonic-Symphony Orchestra, Carnegie Hall. Orchestra conducted by David Mannes, Metropolitan Museum of Art. Antonio Formigatto, song, Engineering Auditorium. Helvetia Maennerchor, Town Hall.</p> <p>Sunday, March 17</p> <p>AFTERNOON Philharmonic-Symphony Orchestra, Metropolitan Opera House. Fronzalek Quartet and Ernest Schelling, Town Hall. Lea Lubshutz, violin, Carnegie Hall. Florence Leffert, song, Guild Theater. Gigli, song, Century Theater. Gisella Neu, violin, Engineering Auditorium.</p> <p>EVENING Henry Street Settlement, chamber music, Playhouse. New York Chamber Music Society, Plaza Hotel. National Opera Club of America, Victor Herbert Memorial concert, Waldorf-Astoria. Latiana de Sanzewitch, piano, Carnegie Hall. League of Composers, Steinway Hall. Elly Ney, piano, John Golden Theater. Opera concert, Metropolitan Opera House.</p> <p>Monday, March 18</p> <p>MORNING Bagby Musical Mornings, Waldorf Astoria Hotel.</p> <p>EVENING Dayton Westmister Choir, Carnegie Hall. Julius Richter, violin, Steinway Hall. Beethoven Association, Town Hall.</p> <p>Tuesday, March 19</p> <p>AFTERNOON Cyril Towbin, violin, Steinway Hall.</p> <p>EVENING Josef Lhevinne and Helen Bowrne, The Barabizon. Philadelphia Orchestra, Carnegie Hall. Royal Belgian Symphonic Band, Metropolitan Opera House. Alice Paton, song, Town Hall. Frances and Elizabeth Copeland, two-piano, Steinway Hall.</p> <p>Wednesday, March 20</p> <p>EVENING William Kroll, violin, Carnegie Hall. Marguerite Valentine, piano, Engineering Auditorium. Compinsky Trio, Town Hall. Winifred Comstock, song, Steinway Hall.</p>
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Victor Herbert Memorial Contest

The Victor Herbert Memorial Contest, sponsored by the National Opera Club of America, announces that it has been decided to forego the age limit for singers; those of any age may compete. The contest date has been advanced to March 9.

Much interest in the Herbert Memorial Contest has been expressed by Metropolitan and Chicago Opera Company singers; among those who have expressed their lively interest, coupled with a desire to serve as patrons or patronesses of the event, are Maria Jeriza, Amelita Galli-Curci, Nina Morgana, Quena Mario, Florence Easton, Clara Jacobo, Rosa Raisa, Gertrude Kappel, Leonora Corona, Margaret Matzenauer, Beniamino Gigli, Artur Bodanzky, George Meader, Leon Rothier, Giuseppe de Luca, Edward Johnson, Pavel Ludikar, Frederick Jagel, Joseph MacPherson, James Wolfe, and Otto Kahn, chairman of the board of directors, Metropolitan Opera Company.

Judges at the contest will be Tullio Serafin, conductor of the Metropolitan Opera Company; Fortune Gallo, impresario of the San Carlo Opera Company; Mrs. Edgar Stillman Kelley, chairman of music, National Federation of Women's Clubs; and Mme. Kathleen Howard, contralto, of the Metropolitan Opera Company. The winners will be heard at the Herbert Memorial Concert, March 15, at the Waldorf-Astoria Hotel, New York.

Entries have been received from as far West as Chicago; also from Buffalo, Baltimore, Washington, and several of the cities within a few hours of New York. Full details as

to the contest may be had on addressing the Secretary, National Opera Club of America, 1730 Broadway, New York City.

Critics Laud Juliette Lippe

Juliette Lippe, dramatic soprano, prominent Wagnerian singer, appeared in recital at Town Hall in New York on October 19 last. This was her American debut as a concert artist, as she had been appearing in leading roles with opera companies in Germany for the past five years. The critics were unanimous in their praise and she made such an impression that the German Grand Opera Company immediately engaged her for its tour of the United States. Miss Lippe's first appearance was as Sieglinde in *Die Walkure*. She had never sung this role before but went on without either an orchestral or stage rehearsal and even then was praised for her interpretation.

On tour with the German Grand Opera Company Miss Lippe received praise in every city en route. Following are some of the comments made regarding her appearances in Washington, Baltimore, Pittsburgh, and Chicago. The Washington Post said in part: "Juliette Lippe was admirable in the role of Isolde, a typical Wagnerian heroine, statuesque in figure, of winning personality and a voice, heroic



JULIETTE LIPPE

in quality, well fitted for the strenuous vocal requirements laid upon an Isolde by the score." The Baltimore News stated: "As Sieglinde, Frau Lippe proved herself the most interesting member of the company, vocally and artistically. There is a great dignity, appealing warmth and real style about her work that makes it a delight in any circumstance." The Baltimore Sun commented: "Mme. Lippe, favored with a noble voice and a most imposing stage presence, united to consummate artistry, sang with great power the part of the luckless heroine who finally immolates herself upon the funeral pyre of Siegfried. She sustained to the end a high level of vocalization which held the capacity audience in a rapt mood." The Pittsburgh Sun-Telegraph said: "Juliette Lippe was outstanding. Her Sieglinde was a stately performance, far lovelier vocally than the Bayreuth Sieglinde. In the lower range her notes were able to give unusually dramatic effects to the role, though her high voice was equal to all demands of the score." The Chicago Herald and Examiner criticism, written by Glenn Dillard Gunn, was in part as follows: "Juliette Lippe is the greatest Sieglinde since Fremstad." In another criticism, the Herald Examiner remarked: "Juliette Lippe is one of the discoveries of the season. She has beauty, talent and intelligence."

Tentative plans call for another New York recital this season, at which time New York again will have the privilege of hearing Miss Lippe sing.

Hess Gives "Wonderful Performance"

The following telegram, from Lincoln, Neb., is but one of many received by Myra Hess' manager, Annie Friedberg, during the pianist's present concert tour. "Myra Hess gave a wonderful performance to a packed house. Many encores demanded. Great enthusiasm. (Signed) The Steckelbergs."

Another Texas Date for May Peterson

A great favorite in her adopted state, Texas, May Peterson was engaged to appear in Abilene on March 6. The soprano has been spending some time at the home of her mother in Boston before resuming her concert activities with this engagement.

Charles Stratton's Engagements

Charles Stratton, tenor, includes among his many engagements in the near future, an appearance in Boston on March 10, and on the following day he will broadcast over station CHGW, Toronto, on the Mapleleaf Milling Company hour.

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Music Notes From Coast to Coast

Miami, Fla. A large audience attended the program given by Arnold Volpe and his University of Miami Symphony Orchestra in the Miami High School auditorium, February 10, and many declared it to be one of the finest performances ever offered here and one which compared favorably with more celebrated concerts in the east.

The program offered was the most interesting of the season, with that splendid mezzo-soprano, Sara Bouck Re Qua as soloist, and Dvorak's New World Symphony and Tchaikovsky's Nutcracker Suite as the principal orchestral offerings.

A delicate interpretation of the wide range of moods contained in Dvorak's composition called for superb expressions of emotion and tonal coloring. The work delighted the music lovers. An appreciative response for the humor and abandon of Tchaikovsky's Chinese Dance and Russian Dance was shown by Mr. Volpe's musicians in their interpretation of these two fragments and the gripping melody of the Slav's Waltz of the Flowers carried the audience to dizzy heights.

Sara Bouck Re Qua earned an ovation with her aria, O Don Fatale, from Verdi's Don Carlos. It was a brilliant performance. She has a firm, rich quality and masters her high range with ease and pleasing evenness of timbre.

The concert closed with Rossini's William Tell overture, which, with its triumphal uplifting brasses at the end, was a thoroughly satisfactory termination of a fine performance.

Portland, Me. The presentation of the Gilbert-Sullivan operetta, The Gondoliers, by the Lewiston and Auburn Philharmonic Club, filled Auburn Theater for two nights, with enthusiastic audiences. It was a great success. There was a splendid chorus made up of the best voices from the various musical clubs in the two cities. Mrs. Samuel T. Cobb, president of the Philharmonic Club, was the general chairman. Seldon T. Crafts, head of the musical department at Bates College, was musical director, with E. S. Pitcher, supervisor of music in Auburn public schools, artistic director. The picked orchestra was augmented by the theater organ, Ward Steady, organist, and Helen Watson, pianist.

Salt Lake City, Utah. Ferenz Steiner, cellist and director, and once of the Metropolitan Opera, has organized both a Chamber Music Society and a Symphonic Choir. The former has appeared on two occasions and in each instance won the unqualified acclaim of the musical public.

There also has been organized the Maestro Male Chorus under the directorship of Francis R. Taylor. There are some sixty singers in the organization and a coterie of artists.

The Swanee Singers, another chorus of nearly seventy voices, under the directorship of B. F. Pulham, has made several recent appearances and are now planning an extended tour over the intermountain section.

Seattle, Wash. Reinald Werrenrath, baritone, was presented in recital at Plymouth Church, and was greeted by a capacity house—as is always the case when this popular singer appears in Seattle. Added interest in the concert was due to the fact that Myron Jacobson, Seattle pianist, was the accompanist of the evening. Mr. Werrenrath is being handled throughout the Northwest by the Wolfsohn Bureau, Marjory Cowen, local representative.

Cecilia Augspurger Schultz, presented Anna Case in an afternoon musicale on the Olympic Series. Myron Jacobson was her accompanist.

On February 2, the Seattle chapter of Pro Musica had the pleasure of hearing Arthur Honegger in concert—an evening devoted entirely to Honegger's music, ably interpreted by himself, with the assistance of Cobina Wright, soprano, and Andree Vaurabourg, pianist. So pleasing was the appearance of Cobina Wright, soprano, who appeared with Arthur Honegger, that Cecilia Augspurger Schultz immediately engaged her for an added attraction on the Olympic Matinee Series two days later. Needless to say this was an attraction which was well attended.

Tales of Hoffman, Offenbach's opera, was given in English recently at the Woman's Century Club, under the direction of Jacques Jou-Jerville. Mr. Jou-Jerville is having success in the presentations of operas from time to time, and is giving numerous ambitious vocalists a chance to "try their wings" in the realm of opera.

The Cornish Trio appeared in an all-Russian program recently at the Cornish School Little Theatre. This was the first appearance of the trio this season, on the Three

Arts Series, which has become an important part of the School activities each year.

Washington, D. C. The mid-winter music of the national capital comprised a large number of important recitals by visiting artists and organizations, with a goodly series of local affairs rating considerably above the average.

Three recitals by the Philadelphia Orchestra, two under the leadership of Ossip Gabrilowitsch and one under the direction of Artur Rodzinski, drew exceptionally large audiences through the freshness of the programs offered and by virtue of the interest aroused by the visiting leaders. Mr. Gabrilowitsch was also the soloist on one occasion and received great rounds of applause for his playing of the Brahms B flat concerto.

Two musicales of unique design were the recitals of Emma Roberts and Ganna Walska. To the regret of many they were held at similar hours on the same day but the enthusiasm shown at each was decidedly marked.

The Prague Teachers' Chorus was heard at the Library of Congress in what proved to be one of the most unusual events of the season. A discriminate group of musicians gathered to hear their work and were loud in their praise of the organization.

The first local recital by the Gordon String Quartet was given at the Library of Congress. The program listed works by Sowerby, Engel and Haydn, all drawing applause of more than customary volume and length.

Still a third affair at the Library that local musicians recall with pleasure was the Mozart-Faure program happily presented by William Kroll, violinist; Elizabeth Sprague Coolidge, pianist, and Francis Rogers, baritone. The compositions selected were out of the ordinary and lent verve

to the novelty of their program and the fascinating manner in which it was presented, were accorded much praise by their followers.

Francesca Kaspar Lawson has left the city for an extended tour of nearby states. The popular soprano has been filling a large number of engagements under various local auspices during the past two months.

Mary O'Donoghue, mezzo, was the soloist at the thirty-fifth anniversary meeting of the Columbia Heights Citizens' Association.

Port Richmond, N. Y. Madeline and Marie Eddy, violin instructors, presented pupils from five North Shore schools at a graduation affair recently. The solo playing and ensemble were highly commended, the entire concert going well. The Misses Eddy are doing splendid work with these After School Violin Classes, and are also busy in Bayonne, N. J.

Lindsborg, Kans. Luther Mott, of the voice faculty of Bethany College, in his annual recital displayed the same commendable qualities as in former appearances. He has a comprehensive knowledge of modern languages, fine diction, artistic and refined interpretation coupled with an admirable stage presence. The program embraced Italian, Spanish, French, German and English songs. Arvid Wallin played excellent accompaniments.

Carl Busch, of Kansas City, Mo., has written a cantata to commemorate the dedication of the new Music Hall which will take place during Easter Week in connection with the spring festival. It is entitled Pilgrims of the Prairie, based on pioneer life of the community, and will be given by the Bethany Oratorio Society.

Portland, Ore. Barbara Lull, former Portland girl, appeared as soloist at the Seventh Monday evening concert of the Portland Symphony Orchestra, Willem van Hoogstraten conducting. Miss Lull, who, was hailed with joy, played Bruch's concerto No. 1 for violin and orchestra. The audience, which numbered more than 3,000 Oregonians, recalled the violinist again and again. Other well liked selections were Beethoven's Eroica Symphony, Debussy's Afternoon of a Faun, and Wagner's overture to the Flying Dutchman. Conductor van Hoogstraten deserves much praise.

Doris Niles and her ballet, brought here by Steers & Coman, displayed their beautiful art in the Public Auditorium. Supported by a fine orchestra and six Spanish guitarists, Miss Niles and her dancers scored one hundred per cent with the huge audience. Vladimir Brenner wielded the baton. Seldom does one get the opportunity to see a more gorgeous sight.

Luisa Espinel, Spanish lyric disease, appeared in the Ruth Creed Matinee Musicales, winning golden opinions from the local press. Nino Herschel, pianist and accompanist, contributed in no small degree to the artistic success of the recital, which took place in the ballroom of the Multnomah Hotel.

Long Beach, Cal. A packed house greeted Alexander Brailowsky, pianist, when he appeared at the Municipal Auditorium, in the Civic Concert Series, Kathryn Colfield, manager. A genuine ovation came after the playing of the Beethoven Appassionata sonata. The Chopin group was enthusiastically received, and a number of encores were given, including the famous Minute Waltz. A wonderful reading of de Falla's Ritual of Fire Dance, in all its barbaric splendor, and the artistic handling of Poem, op. 32, Scriabine, brought spontaneous approval from the interested audience.

Frank Nagel, pianist-lecturer, gave his analysis of Bellini's opera, Norma, before the Long Beach Opera Reading Club. The soloists were Ivan Edwards, Leslie Brigham, Hazel Elwell Rhodes and Lenore Ivy.

In a program titled The Music of Early England, the Woman's Music Club, Mrs. Albert Small, president, presented a group of Table Singers in Madrigals; the cantata, The Moon, by Purcell, and part of Act 1 of The Beggar's Opera, by John Gay. The interpretive talk was given by Mrs. John Spencer.

Alexander Bevani gave a talk before the Musical Arts Club, outlining his plans for the Milan Opera Company, which he is organizing.

John Goss Soloist with Schola Cantorum

John Goss, English baritone, will be soloist for the next concert to be given by the chorus of the Schola Cantorum under the direction of Hugh Ross at Carnegie Hall, New York, on Wednesday evening, March 13. Mr. Goss will sing a group of 18th century-English songs and seven sea chanteys with men's chorus, with an accompaniment for two pianos and percussions arranged by Colin McPhee.

Janet Cooper at Steinway Hall

Janet Cooper, lyric soprano, and Burton Cornwall, bass baritone, will be heard in a joint recital at Steinway Hall, on Friday evening, March 8.



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and color to the recital, of course through the excellent efforts of the visiting interpreters.

The Philharmonic Symphony Society, in the first two concerts led by Mengelberg and Reiner respectively, found eager audiences who showed full appreciation for the meritorious offerings on the programs.

Yehudi Menuhin's initial concert in this city proved to be a supreme triumph for the young violinist. He accomplished so much that seemed impossible for one of his years that his audience was completely dumbfounded by his display. Louis Persinger's assistance at the piano meant a great deal to the lovers of first rate accompanying.

Little is to be said of the Heifetz recital save that, as has been his custom, he played gloriously and soothed many a nerve made jagged by less auspicious delivery. Isidor Achron was more than an accompanist; he was a major part of the musicale.

The past seasons' triumphs of Sigrid Onegin were increased by one more when the contralto gave her only recital of the year at Poli's Theater. She compelled attention from the first note and retained it undivided to the last. Such is unusual in this locality. Franz Rupp's assistance was most valuable.

The farewell public appearance of the Fionzaley Quartet was largely attended by the faithful followers of chamber music and by those who have come to know the unsurpassed excellence of this unit. Their recital was another success in their long list that will be remembered when much else is lost to mind.

The concert at the Arts Club given by Felian Garzia, pianist, was the most attractive of any held there during this season. Mr. Garzia's program contained works by Scarlatti, Chopin, Debussy and Bach. His rendition was in every sense adequate, interesting and personally characteristic. There were many recalls and a large number of encores.

Minna Niemann, pianist, and Lynch Luquer, violinist, were heard in joint recital at the Arts Club and through

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Chicago Has Busy Week of Concerts and Recitals

Heifetz Gives Only Chicago Recital of Season—Harold Samuel in Bach Program—Cornell and Parker Please—The English Singers—Ella Spravka Wins Ovation

CHICAGO.—The well managed and well presented recital of Grace Cornell and Frank Parker brought an audience that left not a vacant seat in the Blackstone Theater on Sunday afternoon, February 24. Julia Chandler, manager of the artists, had worked assiduously, and the financial returns showed conclusively that the time spent in Chicago was well worth while. She had told us, as she had many others, how we would enjoy Grace Cornell's original dances and Frank Parker's chansons mimées.

At her Chicago debut Miss Cornell was seen in the same program which she recently gave in New York and in which she disclosed all the virtues that have placed her so high in the field of her endeavors. Frank Parker, who also made his debut on this occasion, is not only an excellent dancer, but also a discur of much charm and distinction. Both made a palpable hit, which presaged well for many other appearances in this city.

ELLA SPRAVKA

Kimball Hall was reached on the same afternoon in time to hear Ella Spravka in her second group, which comprised the Chopin Sonata opus 58. As we made our way to our seats the audience was giving the pianist an ovation the like of which we have seldom heard in the same hall. No doubt the first group, which included Arietta by Leonardo Leo, Gavotte and Variations by Rameau and Beethoven's Rondo (Rage Over the Loss of a Penny) gave so much pleasure that the recitalist was recalled to the stage time after time to acknowledge the plaudits of the packed house. The Chopin Sonata received as fine a performance as these ears have ever heard of that beautiful work. Clarity and charm of tone, virile force, and feminine delicacy were all joined together to bring out all the musical virtues of the composition and the pianistic accomplishments of the recitalist. Mme. Spravka's technic is impeccable; her tone quality is at all times velvety, limpid, and even in dynamic passages she draws from her instrument a singing tone. It was with genuine regret that we left the hall, but duty called elsewhere and we left to others the pleasure of hearing the distinguished pianist in Brahms Capriccios No. 1 and 2 of opus 76, Smetana's Bohemian Dances and a group by Ibert, De Falla, Rosenthal and Glazounow.

THE CIVIC ORCHESTRA

Frederick Stock was directing the Civic Orchestra in his own delightful Symphonic Waltz as Orchestra Hall was reached on the same busy afternoon. The Civic Orchestra played with great vim and revealed itself a very good instrument. After the intermission Saul Dorfman, a pianist from the class of Glenn Dillard Gunn, played the Liszt Hungarian Fantasia in an exceptional manner.

HAROLD SAMUEL

Vociferous applause greeted our ears as we entered the Playhouse on the same afternoon. Those waves of enthusiasm were directed at Harold Samuel, who had just concluded his second group in the second of his series of three Bach recitals. Five or six times the English pianist re-

turned to the stage, smiling to his audience in a manner that suggested his willingness to add an extra number; but he had yet to play the Bach French Suite in E flat, so his ultimate refusal was justifiable. His playing of the suite was characteristic of Harold Samuel—real Bach playing that left nothing to be desired. The Samuel audiences are also characteristic. One notices among them many pianists with their open scores in their laps, attentively following the artist and making copious notes.

JASCHA HEIFETZ

The big Auditorium harbored a throng for the sole Jascha Heifetz recital of the season, also on Sunday afternoon. For his exhibition of violin playing the wizard had prepared a very interesting program, which he played in his usual fashion.

THE ENGLISH SINGERS

Desiring to close our afternoon of musical pilgrimage in a worthy manner, we left for the Studebaker Theater, where the English Singers were assembled, and reached there as they were singing their last group. The English Singers are one of the most delightful organizations now before the public. No wonder that the theater was crowded and that the hearers used their palms to manifest their joy. The oftener one hears the English Singers in their varied programs, the more one admires the gifts of this sextet.

JEANNETTE COX

Richard Hageman for Chicago Musical College Summer Class



RICHARD HAGEMAN

Richard Hageman again will hold summer master classes in coaching, repertory and interpretation at the Chicago Musical College. Mr. Hageman's eminent musicianship and his vast knowledge of the song literature of all countries, acquired as accompanist for most of the leading artists, will make his classes of inestimable worth and fascination. In addition to the vocal music of the older classic masters, there will be discussed the song literature of the modern French, German, Russian and American schools, and a special period will be devoted to the folk-songs of England, France, Ireland and other countries.

Mr. Hageman will also hold classes in the art of accompanying during the summer master school at the Chicago Musical College. As stated by the college, "one of the fields of music that have been hitherto inadequately cultivated is that of the accompanist, yet the accompanist who is master of his art is in an enviable position, for he is ever in demand, and the remuneration which he receives for his services is large. One of the few masters of the art of accompanying in America is Mr. Hageman, who is prepared to impart to others the skill for which he is himself so noted—skill which has made his services invaluable to the great singers and performers of the United States and Europe. There will be taken up the accompanying of vocal and of instrumental music in those classes."

Elly Ney Begins American Tour

Elly Ney, internationally renowned pianist, began her eighth American tour in Boston on February 12. Her reception augurs well for the success of her season. In writing of her recital, the Boston Transcript said: "The piano recital of Elly Ney in Jordan Hall was the revelation of a singular personality in the world of music. The restrained ecstasy, grace and fluency of her playing were remarkable."

All of the Boston papers were unanimous in their praise of Mme. Ney's work and expressed the desire that she return soon again to appear in recital at the Hub.

After fulfilling engagements in the West, Mme. Ney will return to the Atlantic seaboard, playing in Syracuse, on March 14 and in New Rochelle, on March 15. Her New York recital is scheduled for March 17, at the John Golden Theater. On April 14 she will be heard in Indianapolis and on April 16 in Detroit with the Orpheus Club. Her May engagements include appearances in recital and as orchestral soloist at the Cornell College Music Festival in Mt. Vernon, Iowa.

Stephens to Hold Summer Class in Denver

Percy Rector Stephens, who has been the artistic advisor of the Denver College of Music for several years, will hold a summer master class at the school, in Denver, Colo., this



PERCY RECTOR STEPHENS

summer for five weeks, beginning July 1. Mr. Stephens is one of the pioneers in the idea of summer master classes. John C. Wilcox, managing director of the Denver College of Music, has long been associated with Mr. Stephens in his vocal pedagogic work.

Mr. Stephens points out that Denver is fast becoming a prominent music center between Chicago and San Francisco, without, at the same time, having the more noisy features that are a part of the life of the larger metropolitan cities. Denver also has advantages that are conducive to study, a delightful climate and sunshine.

This year Mr. Stephens will be assisted by Lucile Lawrence, harpist, and John Powell, pianist. An important feature in the musical life of the college last year was a summer orchestra under the leadership of Rudolph Ganz, who is expected also to return to Denver this summer.

National Federation of Music Clubs News

Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, arrived in New York from Chicago, following conferences with World Fair Commissioners in reference to the Federation participating in this great international event.

Citizens of Milwaukee are raising a fund to send their Lyric Male Chorus, composed of 100 men, to the biennial convention of the National Federation of Music Clubs, to be held in Boston, June 9 to 16.

The New England Conservatory of Music has offered all its available halls for the national contests of the National Federation of Music Clubs which are to be held at the Convention. Dudley Buck is chairman of voice, Olga Samaroff of piano and Albert Spalding of violin, for these contests.

Helen Keller is announced to speak at the biennial convention on How Music Affects Me.

Pilgrims of Destiny, a choral drama by Gena Branscombe, is to be given at the biennial convention in June, with the composer conducting.

The American Foundation of Music

In a course of fifty-two weekly lessons, given at its studios at a price so reasonable as to be within the reach of almost anyone, the American Foundation of Music undertakes to give young people a firm foundation in the elements of violin-playing, piano, voice and dancing. The instructors are selected for their knowledge of children as well as of music, and have been thoroughly trained in the special methods pursued. The lessons are given to classes of limited size, that procedure being considered best since the pupil profits by the questions and progress of the others and can be given special attention where it is necessary to keep him on a level with the class, as well as being spurred on by prize competition with other students and classes. At the start of the course the pupil receives a violin, bow and case, which become his property at its conclusion. Any normal child between the ages of seven and eighteen, who is able to speak, read and write the English language, is eligible to become a Foundation student.

Lester Donahue Recital, March 14

Charles L. Wagner announces the only piano recital this season of Lester Donahue, using the tonal pedal invention of John Hays Hammond, Jr., at Town Hall, Thursday afternoon, March 14.

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THE PRAGUE TEACHERS' CHORUS

A Historical and Critical Outline

In 1908 a professor of Prague Conservatory of Music, Francis Spilka, organized the Prague Teachers' Choir. After long preparations this chorus had its first performance in Prague on January 4, 1910. This first performance already showed the aim to which the effort of the organization was directed. Perfection of execution, delicate nuancing, tonal equalization, combined with extraordinary breadth of voices, and overcoming of the technical difficulties of the modern choral composition.

More than half of the initial members of the organization had schooling in various operatic schools. Several professors of singing were acquired by the organization to give proper education to the members of the choir and to equalize their vocal methods. The acceptance for members was conditioned by severe examination of voice and musical abilities. The rules of acceptance set down as a duty on the part of members to submit to most severe discipline. Every member has to learn at home his part by heart. The rehearsals take place twice a week and three or four times a week before the concert season. There are fines for absence from rehearsals without acceptable excuse, and those who are not so ill as to be confined to bed have to come, even if only for purpose of listening. Each group of voices has its own leader who takes care for the musical and intonational aspect of the composition and attempts to achieve absolute clearness of interpretation in his group. After this preparation the defects of intonation are corrected in rehearsals in five groups of ten members each. Only when unity and perfection of expression have been achieved in separate groups do the fifty singers gather and sing their parts under the direction of the assistant conductor. When the conductor has tested the precision of intonation and the tonal details of each individual singer, he takes up the conducting himself and undertakes the artistic and creative development of the work according to his conception. Thus these fifty singers become under his guidance one large symphonic orchestra.

During the first year after the establishment of the choir its activities were limited to Bohemia and Moravia. In 1909 the choir undertook a tournee in Germany and sang with considerable success in Leipzig and Berlin. After the performance in Berlin one of the well-known German critics, Charles Kaempfe, wrote: "One heard things which seemed impossible so that the experts were thrilled by this admirable virtuosity."

In 1912 the Prague Teachers won the first prize in the contest of Czechoslovak choirs and went to their greatest achievement during the World Choirs Tournament in Paris in May, 1912. In this tournament 500 choirs from all over the world contested. The Prague Teachers were classified from the beginning among the best. The famous London Welsh Male Choir of 120 members and the French Choral Society Nadaud from Roubaix, which was one of the largest choral societies in Europe with 230 singing members, were outclassed for victory. The French composer, Saint-Saëns, was the chairman of the jury, and at the same time a member of this society. During the contest the Prague Teachers won a decisive victory over all contesting choirs. They received the Grand Prix of the contest and the prize of the President of the French Republic. The jury, in recognition of their extraordinary performance, presented them with a Limoges vase, while the city of Paris bestowed upon them a golden crown for singing at sight.

The criticism of the French musical press was extremely favorable. Le Monde Musical in Paris said: "We heard this choir for the first time and we do not hesitate in saying that it was a real revelation for us. Regular choirs make an impression of people who discharge their duty. But here we have to do with artists who perform with religious ardor a cult of their national life. What fills us with admiration is the almost military discipline to which they voluntarily submit themselves. It is one polyphonic being in which one voice leans against the other without trying to excell the rest. This is the sort of uniquely homogeneous performance whose clarity is the more surprising the less we are prepared for it by experiences of our choirs and theatres." The Paris Excelsior summed up the criticism of the French press when it stated: "They sang with precise harmony and rhythm and with a truly unique vivacity which carries them safely over the dangers of intonation with admirable dynamics in forte and piano and with a wonderful imitation of bells starting and vanishing, in the ascent and descent of melodies in arpeggio, broken chords and pronunciation, in pizzicato of basses and second tenors, with long vibrations and beautiful effects of cymbals. We have nothing at home that could be compared with them."

In 1913 the Prague Teachers toured Belgium where they were accorded the same reception as in France. In 1914 they planned a concert tour in Russia, which, however, was interrupted by the outbreak of war. After the war the choir

was reorganized quickly and went to London in the spring of 1919. The critical comments of the English press on this occasion does not seem to indicate any decline of their qualities in comparison with their performance in France before the war. The Times said: "We talk about them in the first place because we have nothing similar in England. Unfortunately we do not have a crowd of tenors who on request swing themselves up to the high C in pianissimo as well as in fortissimo, or basses who have, when necessary, a deep C in their pocket. And even if we had them we could not dare sing such music as was performed for us by the Prague Teachers Choir."

Since their first concerts in England after the war the Prague Teachers toured Denmark, Sweden, Norway, Italy, and so on. Their success was similar to those already quoted.

Amato Reengaged by Pennsylvania Opera

Pasquale Amato, who returned recently from Venezuela, has again been engaged for appearances with the Pennsylvania Grand Opera Company. On February 27 he sang in the Masked Ball, and on March 6 in Tosca. He will be



PASQUALE AMATO

heard in a performance of Il Tabarro on April 2 and La Forza del Destino, April 17.

While in Venezuela he appeared in opera in Caracas with great success, singing the roles of Figaro in Barber of Seville, Scarpia in Tosca, Tonio in Pagliacci, and Marcello in Boheme.

Dorothy Gordon's Recital

Dorothy Gordon will give her next and fourth concert for young people at Town Hall, April 5. This will take the place of the recital scheduled for the Heckscher Theatre on Saturday morning, March 9. Ticket holders for the March 9 concert can have their tickets exchanged for the new date by applying to the Ampico box office.

A Poem to Cecil Arden



TO CECIL ARDEN—SINGING CARMEN'S DREAM
As jasmines gleaming 'neath the moon distill
Fragrance and light to wound the night,
Our hearts your tragic dreamings fill
When, on the magic roadway to Seville,
We hear your voice foreboding, wild and bright.
Earth has no lure to match your song
Though life be sweet and death be long.
Yet 'tis not dreams that hold our hearts to you
Whose song is gold and fire and dew.
Rich flaming tones, like singing precious stones;
Not dreams, your passion and your grace—
The glamorous young beauty of your face.

Constance Lindsay Skinner.

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MECHANICAL MUSIC IN THEATRES

By Joseph N. Weber

President of the American Federation of Musicians

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WE hear it said quite often that in the final event it will be the theatre-going public that will determine just what place the talking movie and the so-called "sound" picture will hold in the American theatre. Undoubtedly that is true, but the statement scarcely serves to dismiss the problem of the organized musicians. The public makes up its mind about what it likes or does not like in the theatre and elsewhere, but in this day and age it does not reach decisions unaided by interested influences. For illustration, if the manufacturer of a well-known food product found his market invaded by a strong rival, he would not sit back complacently and say: "The public will soon enough discover that this upstart product is inferior. I will await the result patiently." If he did adopt such a course his stockholders would complain that he was neglecting approved business practice and insist that he use advertising methods to direct and guide the public to purchase of the more meritorious product.

Hence when the great exploitation drive to sell the theatre-going public the idea that movies, synchronized with mechanical music, were in some way superior to the genuine entertainment form, the Federation President's office became active in opposing the idea and has been continuously and untiringly active since.

Musicians generally know that mechanical music, however perfect may be its reproduction, must fall short of artistic excellence. It is the opinion of Federation leadership, based upon exhaustive study, that mechanical music—with all the exploitation it may receive—will fail eventually to give satisfaction in any theatre as a substitute for the appearance of artists in person; that dehumanized entertainment, offering as it were mere photography of artistic endeavor—pale replica of the real thing—cannot win and hold public approval. With that point settled, it seemed our plain duty to oppose debasement of our art by focusing attention of the friends of music upon the purpose of sound picture proponents to accomplish a substitution. It would have been folly, I think, to sit supinely by waiting for the public to discover for itself the meretricious character of this canned substitute, while in the meantime incalculable damage was being done to the art. I feel confident that the educational work we have done has materially diminished the threat contained in the innovation.

The challenge of Vitaphone, Movietone and Photophone to the cause of music came to loom as a serious thing last summer. Your President met it with a declaration that "machines that synchronize words and music with action on the screen threaten the art of music with debasement and will be opposed by the American Federation of Musicians." This statement, which was printed in the daily newspapers throughout the country, went on to explain that one cannot mechanize an art as though it were an industrial process. I pointed out the inevitable consequences of success in selling dehumanized entertainment—displacement of musicians, the discouragement of young talent, corruption of the public taste in music and eventual restriction in the art itself, in short a cultural loss of appalling proportions.

The greatest care was exercised in this and subsequent statements to prevent giving the impression that this was another case of the worker fighting the machine, the old industrial duel in which the worker has always suffered defeat. The matter was placed squarely on a cultural basis. Publication of these views elicited widespread discussion in newspaper editorial columns, journals of opinion and by musical and dramatic critics, most of which was essentially sympathetic with our stand. By way of improving our contact with the daily press, the President undertook to send personal letters to each editor, who discussed our problem, thanking him for his interest. On the whole, I think we have been quite fairly treated by the press.

It is impractical to relate in detail all of the steps taken in our campaign of education to warn the public of an "adulterated" cultural product, but a few outstanding points may be touched upon.

In a six months' period a dozen news stories on the general topic of sound movies and our attitude toward them were released to the newspapers, most of these being carried by the Associated Press, United Press and International News Service and a few being mailed directly to the newspapers. Special articles were prepared for labor newspapers and distributed through the International Labor News Service of Washington, D. C. The co-operation of labor editors generally has been unstinted. Monthly organs of various international unions, with a large aggregate circulation, carried other specially prepared articles as did many musical journals and trade papers and business magazines.

Data was supplied to local unions to assist them in directing attention to the situation through letters to the editors of their local papers and by such other means as their ingenuity, with our advice, could devise, the general purpose being to crystallize sentiment of music lovers against the threatened damage to the art. The response of some local unions to requests for this sort of co-operation with International headquarters was splendid, but some other locals apparently did not give them the consideration the importance of the case deserved. We hope for improvement in this regard.

Direct appeals were made by letter to State Federations of Musical Clubs, to individual clubs and club leaders and to musical critics of newspapers. Responses of music club leaders to the President's letters were warmly sympathetic and I am convinced that these extremely influential groups will be of great assistance in future.

Requests of local union leaders for information for radio speeches and similar material have been promptly complied with. We are hopeful that all locals will become active in this campaign. In many requests the sound picture crisis is a local problem and difficult to treat on an international basis as conditions very sharply differ in the various jurisdictions. In some cities employment disturbance has been of little consequence while in others it has been quite serious. In New York City, for instance, where reaction to any

theatrical innovation is apt to come rapidly, comparatively few musicians were displaced and most of these were soon absorbed by the natural increase in jobs due to growing demands for music, while in many other cities the situation has been quite distressful to some of our members.

I do not believe that the President's office has left anything undone that could have been done to relieve conditions. We might have aroused a greater uproar or taken a more belligerent attitude, but to have done so would have been unwise. Our problem has been a many-sided and delicate one, requiring finesse and diplomatic handling. There was the danger of exciting popular prejudice against us and alienating the sympathy we hoped to win if we appeared in the role of rule-or-ruin partisans ready to attack and destroy something which the public might want or at least be curious to examine.

As noted above, we have striven with some success, to prevent the controversy from drifting into the channel of the useless fight of "Man vs Machine," stressing instead the danger of cultural debasement. There we are on firm ground and many outstanding leaders of thought have given their approval to this view. We have sought also to guard our reputation for constructiveness and veracity in making statements of fact and predictions publicly. In consequence we have never had to make a retraction or qualification of any statement, but stand today as justified in our position.

The sound picture has been on the market long enough to make clear this important point: That it doesn't draw any more people into theatres than did the silent picture, even with the advantage of novelty on its side. Larger theatres have found it impractical to use sound as a complete substitute for orchestral and organ music. In at least one city, a far-sighted manager has boldly advertised that he would not show sound pictures or talkies but would provide real musical entertainment. His experiment has been highly successful against sound competition in other houses. These and other facts in hand convince us that real music will triumph sooner or later. Ours is the job of making it sooner.

Co-operation of union members and their friends and music devotees in general in driving home this important message of warning, as pointed out in a recent circular from the President's office to all locals of the Federation, will help to hasten relief where it is most needed.

Amsterdam Hears Three Guest Conductors in a Fortnight

Busch, Klemperer and Dohnanyi Create Various Impressions—Monteux Gives Special Debussy Concert—Rosanska and Dorfmann Attract Attention—Also Guarneri Quartet

AMSTERDAM.—Guest conductors have been the order of the day at the Concertgebouw, and during the last fortnight no less than three have come and gone. Fritz Busch was the first to appear and made a splendid impression with his forceful, magnetic conducting. His program was unusual insofar as it included no soloist, and it was a pleasure, for a change, to be able to concentrate on the conductor. Symphonies by Mozart and Beethoven and a suite by Reger made up a concert of pure beauty.

A powerful personality with more than a touch of genius was revealed by Otto Klemperer, who followed Busch. The

Brussels' New Palais des Beaux Arts

Gives Great Impetus to Musical Life

New Societies Organized—More Enterprising Programs—Brailowsky, Szigeti and Lotte Lehmann Appear in Recitals—The Nibelungen Ring at the Monnaie

BRUSSELS.—Since the eagerly awaited opening of the new Palais des Beaux Arts, early last autumn, musical life in Brussels has continued to grow rapidly and steadily, a growth which proves how necessary such a home for the arts has been. The vast new building contains rooms devoted, respectively, to painting, sculpture, music, the graphic arts and—a cinema. Now, after so short a time, people are already asking how music lovers, artists and the intelligentsia generally were able to get on so many long years without these amenities.

The large concert hall, which will seat 2,500 listeners, all facing the stage, is not yet finished; but the two small halls, reserved for chamber music and recitals, are already engaged for several months in advance.

The inauguration of the building immediately preceded the founding of several new musical societies, two of the most important being the New Society of Music and the Brussels Philharmonic Society. The first of these proposes to give an annual series of first class chamber music concerts at popular prices. Under the direction of Marix Loewensohn, the members have already announced, among other things, three evenings during which the complete cycle of Beethoven trios will be played by the Concertgebouw Trio of Amsterdam. Besides these there will be French, Russian and Hungarian evenings.

MANY NOVELTIES

The Philharmonic Society of Brussels, on the other hand, is an outgrowth of the Society for Popular Concerts, and retains its traditions and aims. They have divided the season between them and will give four concerts each. Their programs give an indication of the better conditions offered

first of his two programs Klemperer devoted to Bruckner's eighth symphony, which he introduced with Beethoven's Egmont Overture. He conducted with an intensity and an enthusiasm that held his audience enthralled until the last note had died away. His second program began with Gluck's Chaconne, followed by the Schumann piano concerto (played by Leonid Kreutzer), the witty but superficial Pulcinella Suite of Stravinsky, and Beethoven's seventh symphony. This last Klemperer conducted masterfully.

In sharp contrast to both these conductors was Ernst von Dohnanyi, the third visitor, who also directed two concerts. His violin concerto was brilliantly played by Alexander Schuller, who brought out its interesting rhythms with great elan. Brahms' third symphony sounded strange, for during its performance there was a lack of contact between conductor and orchestra, but this contact was established during Liszt's Hungarian Rhapsody, which was played with great spirit.

MONTEUX CONDUCTS DEBUSSY

A special Debussy concert was given by Pierre Monteux, in order to raise funds for a monument to be erected to the composer at his birth place, St. Germain-en-Laye, near Paris. The program, which was devoted to his works, was unusually interesting, for besides the well-known Prelude à l'après midi d'un faune, it comprised Iberia, Images pour orchestre, La Damselle Elue, Air de Lelia from L'Enfant Prodigue, and the Fantaisie for piano and orchestra, a far less important work, which was well played by Marcelle Meyer.

Among the recitalists two pianists have attracted particular attention, namely Josefa Rosanska, who, in a long and weighty program, revealed unusually fine qualities, and Ania Dorfmann, whose clear technic and fine musical feeling won her well deserved success.

The Guarneri Quartet, recently heard here, is the most beautiful string ensemble we have heard in many a day and they gave irreproachable performances of works by Mozart, Beethoven and Reger. K. S.

Cleveland Enjoys German Opera Performances

Wagner's Ring Excellently Given—Occasion Made a Gala One

CLEVELAND, O.—Through the untiring efforts of Marcel Salinger, head of the vocal and operatic department of the Cleveland Institute of Music, the German Grand Opera Company presented the Wagnerian Ring at the New Music Hall, and Cleveland made a gala occasion of it. Mr. Salinger, himself a Wagnerian artist of great attainments, supplied the names of local music lovers who underwrote the performances with commendable generosity, and gave us an added touch of interest when he sang the Wanderer in Siegfried and triumphed with his vocal and histrionic ability.

Dr. Rabl conducted the opening Rheingold performance. Chief among the principals were Carl Braun, a sonorous-voiced Wotan; Willy Zilken, as a well nigh perfect Loge; Richard Gross, excellently cast as Alberich, and Waldemar Henke a splendid Mime. Erda was sung by Otilie Metzger-Lattermann, Freia by Dorothy Githens, and Fricka by Sonia Sharnova. It was a well-rounded performance, worthwhile from every angle, and the audience manifested very plainly its whole-hearted approbation.

There was an interim of one night, and then the German artists took up the thread of the world's greatest operatic story with The Walkure, which introduced Johanna Gadske as Brunnhilde. It was a surprisingly youthful Brunnhilde that she gave us, and her voice seemed remarkably clear and eloquent, especially in the thrilling third act climax.

Anna Scheffler-Schorr as Sieglinde, began rather negatively, and warmed up to tremendous fervor for the finale of the first act, bringing a storm of applause. Willy Zilken,

(Continued on page 42)

by the Palais des Beaux Arts and of added financial means. Among other works that will be new to Brussels are Choros No. 8 by Villa-Lobos, the four-part Fantasies of Purcell, recently rediscovered, the overture to Shakespeare's Tempest, by Arthur Honegger, Sholomo, for cello and orchestra, by Ernest Bloch, Impressions of a Music Hall by Gabriel Pierné and the Rumanian Rhapsody by Stan Golestan.

Even more than in the symphonic field, Brussels' musical life has manifested its growth in the organization of a multitude of concerts, recitals and dance evenings. We are able to cite only the most important artists heard, among whom are the pianists Brailowsky, Casadesu, Marcel Ciampi, Iturbi; the violinists Szigeti, Huberman; the Berlin soprano, Lotte Lehmann, the Pro Arte and Hindemith Quartets and the Capet Quartet, which gave a concert here just a fortnight before the death of its leader.

The Concerts Spirituels, which specialise in the performance of oratorios, masses and other religious works, celebrated their tenth anniversary by an impressive performance of Handel's Judas Maccabaeus. The concerts of the Pro Arte group, which has entered upon its seventh year, continue to introduce, with admirable disinterestedness, new works by the various schools of different countries. Of these we have heard Manuel de Falla's concerto for harpsichord, Darius Milhaud's Man and His Desire, and a delightful little opera for marionettes called Geneviève de Brabant, an unpublished and unknown work by Erik Satie, which excited great enthusiasm.

At the Theatre de la Monnaie all the operas of the Nibelungen Ring are being remounted. Next spring, it is hoped, they will be given in cycle form for the first time since the war. A. G.

Leonora Corona Sings Three Chief Roles in Week at the Metropolitan

Achieves Tremendous Success in *Trovatore*, *Gioconda* and *Tosca*—Lawrence Tibbett Heads Cast in *Jonny Spielt Auf*—Maria Mueller a New and Fascinating *Butterfly*—Danise Scores as *Scarpia*—Gertrude Kappel Sings *Brünnhilde*—Splendid Sunday Concert

IL TROVATORE, FEBRUARY 25

The week's opera opened with Verdi's *Il Trovatore*, with a fairly novel array of singers in the cast. Leonora Corona sang with her usual interpretive skill and was in very good voice. Lauri-Volpi's Manrico won hurrahs at the close of the third act, and Giuseppe Danise sang the Count Di Luna with an air of dignity, and in fine musical taste. The Azucena of Marion Telva was sincere and touching, and her voice excellently adapted to the role. Leon Rothier gave his customary performance of Ferrando, and Minnie Egner, Giordano Paltrinieri, and Arnold Gabor sang their small parts well. Bellezza conducted.

JONNY SPIELT AUF, FEBRUARY 27

Interest was added to the fifth performance of Kreněk's *Jonny* opera by the appearance of Lawrence Tibbett in the title role. Mr. Tibbett's costuming of the negro jazz leader was delectable. A pair of checkered trousers (or, more properly, pants) which could be "heard" from the remotest seat, dangled from under an abbreviated black coat, and his face, made up a la Dockstadter, was tapped by a chapeau claque. His comedy and dance steps were delightful and earned him much applause and laughter. What music there is for *Jonny* was enunciated with the tonal beauty and taste that are notably Mr. Tibbett's. The other roles were in familiar hands. Dorothee Manski was the prima donna, Editha Fleischer the coquettish chamber-maid. Walther Kirchhoff was Max, the composer, Friedrich Schorr was cast as the violin virtuoso, and the remaining parts were taken by Messrs. Meader, Gabor, Burgstaller, Windheim, Gustafson and Cehanovsky. Mr. Bodanzky conducted.

DIE WALKÜRE, FEBRUARY 28 (MATINEE)

Gertrude Kappel scored a pronounced success as Brünnhilde on Thursday afternoon, when *Die Walküre* was given as the third performance in the special matinee Wagner cycle. The distinguished soprano was in exceptionally good voice and right at the beginning of the second act she was loudly applauded by a capacity audience for her magnificent Ho-io-to-ho. It was sung in perfect pitch and with great verve and elan. And in the last act she again displayed her remarkable vocal and dramatic powers to great advantage. Passion, lamentation, distress and reluctant submission were portrayed with overwhelming effect. It was a noteworthy artistic achievement.

Bohnen was announced on the program for the part of Wotan, but Schorr took his place—and excellently. Melchior is growing too stout for the youthful Siegmund, but his characterization of the role was admirable. This was his first appearance of the season. Grete Stueckgold, too, was heard for the first time this winter. She made a charming appearance as Sieglinde, and her sweet, appealing, lyric voice is well adapted to the youthful part. Gustafson was an excellent Hunding, and Branzell was a dignified Fricka. Her scorn for her wayward spouse was well depicted both in her voice and in her demeanor. The eight Valkyries were Mesdames Manski, Wells, Fleischer, Bourskaya, Telva, Alcock, Carrol and Flexer. Mr. Bodanzky gave distinguished orchestral support.

MADAME BUTTERFLY, FEBRUARY 28

With a new Cio-Cio-San in the person of Maria Mueller and a Sharpless sung by Giuseppe De Luca, Puccini's *Madame Butterfly* was repeated at the Thursday evening performance. The remaining roles were in familiar hands. Miss Mueller made an impassioned and touching heroine, and despite her ample physique she managed to look sufficiently petite and Japanese. Vocally she gave her usual large quota of pleasure. Sharpless had nothing to fear in the capable hands of Mr. De Luca, while the faithless Pinkerton was well voiced and acted by Frederick Jagel. Mr. Bellezza conducted.

LA GIOCONDA, MARCH 1

Leonora Corona deserves a coronet for her *Gioconda* of Friday night. Her statuesque beauty, rich voice and intense dramatic fervor made for a truly magnificent portrayal of Ponchielli's unhappy heroine—and there was not a trace of nervousness such as might be felt by a singer essaying a role in which Rosa Ponselle has scored one of her greatest triumphs on the same identical stage. Miss Corona's *Aida*, *Leonora* (*Il Trovatore*) and now her *Gioconda* stamp her as one of America's foremost prima donnas, and as she is young, intelligent and earnest the limit of what she may accomplish is not in sight.

Lauri-Volpi, as Enzo, did notable singing and his appearance was such as might verily provoke the infatuation of two (or more) lovely women. Mario Basiola made an admirable spy, and Ezio Pinza as the Doge gave lavishly of his luscious baritone. Karin Branzell, a stately Laura, sang and acted with distinction, and Merle Alcock gave her usual meritorious version of *La Cieca*. Mr. Serafin conducted the performance, which was uniformly excellent.

AIDA, MARCH 2

Saturday afternoon's offering at the Metropolitan was *Aida* with a cast that did some excellent singing. Maria Mueller handled the title role most capably, singing effectively and acting in a manner that was wholly convincing. Frederick Jagel, in the role of Radames, in which he made his debut with the company, did some of his best singing thus far. This young artist continues to grow artistically and is most dependable. Pavel Ludikar sang the music of Ramfis in a sonorous tone and De Luca reappeared as Amonasro. The Amneris was Julia Claussen,

regal in appearance and gloriously voiced. William Gustafson is a familiar King and the unseen Priestess was sung by Aida Doninelli, who has a lovely, fresh voice. Serafin conducted.

TOSCA, MARCH 2

At the Saturday evening performance of *Tosca*, Leonora Corona took the place of Florence Easton, who was indisposed. The role of *Scarpia*, which has become at the Metropolitan, almost proverbially Scotti's was sung by Danise, who had not sung here before. Both Miss Corona and Mr. Danise gave performances that would bear frequent repetition. The American soprano is an ideal *Tosca* in appearance—one over whom men might verily come to grips. Vocally and dramatically she has placed the part on the same high plane as her portrayal of the numerous other roles that have won her distinction here and abroad. Her success at the hands of the audience was most pronounced.

The Cavaradossi was Tokatyan, who had the misfortune to be struck on the head by the descending curtain as he

(Continued on page 42)

Dayton Gives Farewell Tribute to the Westminster Choir

Gala Event Marks Final Appearance of Notable Organization Prior to Its Departure on American and European Tour

DAYTON, OHIO.—Eight hundred choristers of Dayton and nearby towns and cities assembled at Westminster Presbyterian Church in Dayton, February 19, as a farewell tribute to Westminster Choir, which left Dayton on February 28 for an American and European tour, and which upon its return will make its headquarters at Ithaca, N. Y.

The choristers were from church choirs directed by advanced students of Westminster Choir School. Following an invocation this great assemblage of singers united in the presentation of a choral Amen, which was splendidly effective. Again at the close of the evening's program this chorus sang several selections under John Finley Williamson's direction.

Dinner was served to the choristers, who came from Columbus, Cincinnati, Springfield and Piqua, and Richmond, Ind. Then came an hour of what might be termed a festival period. Each choir sang a selection under the baton of its own director. Noticeable throughout the work of all was the quality which Mr. Williamson trains into his students' voices. Westminster Choir brought the evening's program to a close with the presentation of several selections.

Dayton paid a farewell tribute to Mr. Williamson and Westminster Choir with a dinner on February 21, at the Miami Hotel. The noted choir director was presented upon this occasion with a scroll in which the city of Dayton paid compliment to what he had accomplished for choral work in the community and throughout the United States.

The choir gave its last program (at which the Dayton public was asked to attend) on February 24. The church was thronged.

OTHER NOTES

Among recent musical performances in Dayton was the presentation here of Mozart's *Marriage of Figaro* by the American Opera Company under the management of the Dayton Symphony Association. The work of the company received general commendation.

Myra Hess and Harold Bauer presented a two-piano concert on February 25, at Memorial Hall, as the last feature of the season on the Dayton Civic Music League course.

Dayton musicians presented a concert at the National Cash Register schoolhouse. Martha Dwyer, soprano, and Elizabeth Dwyer, harpist, were the soloists. The Dutch Club (men's chorus) and the Dayton Music Club chorus (women), appeared on this program.

The Dayton Civic Orchestra, with George Kester, tenor, and the Bruno String Quartet, presented a concert at Runnymede Playhouse.

The Fiske Jubilee Singers sang to an audience of 3,000 at Memorial Hall. M. E.

Progressive Series Summer Session to Be Held at St. Louis

Members of the Society have been invited to attend the Progressive Series summer session to be given in St. Louis, Mo., from June 14 to July 26. The course will be held at Washington University, considered one of the most beautiful campuses in America, and will be headed by Gottfried Galston and Arthur Edward Johnstone. Mr. Galston is an internationally recognized authority on artistic piano playing, and Mr. Johnstone is the director of the Progressive Series Teachers' College and a noted pedagogue.

Instruction will be given in the cultural course and dealt with by men outstanding in the profession. There will also be a series of lectures and recitals on the Principles of Artistic Piano Playing.

St. Louis offers attractions other than the study plan for the summer session as there are many forms of relaxation available, so that the trip may be looked upon as advantageous from various standpoints.

News Flashes

Hans Kindler Triumphs in Holland

(Special cable to the Musical Courier)

Rotterdam, Holland.—Hans Kindler had an unprecedented success at his first concert here. Entire audience rises in enthusiasm. R.

Esther Johnsson in Paris Debut

(Special cable to the Musical Courier)

Paris, March 1.—Esther Johnsson, American pianist, in debut, played Chopin's concerto in F and Franck's Symphonic Variations with the Conservatoire Orchestra on February 26. It was a veritable triumph. Many recalls. Her tone, style and technic are excellent. Lucas.

Prague Teachers Chorus Acclaimed

On their return from tremendous success in Havana and Florida, the Prague Teachers Chorus gave a great concert at the Metropolitan Opera House on the afternoon of March 3 and won splendid comments from such critics as Henderson of the Sun, Downes of the Times, and Oscar Thompson of the Evening Post. They have now gone West to give return concerts in Pittsburgh, Cleveland, Detroit and Chicago. In Chicago where they have already sung at the Auditorium Theater to two sold out houses they will sing again at the same Theater on March 10, at Medina Temple on March 13 and at Cicero, Ill., on March 15. These houses are all practically sold out. The choir will sail on the Aquitania on March 27. M.

Dayton Westminster Choir's Farewell Tour a Tremendous Success

The farewell tour that the Dayton Westminster Choir is making prior to sailing for Europe and which will have its culminating point when they sing at the White House on March 9 is practically unprecedented in its wonderful results.

At the farewell in Dayton every nook and corner of the huge building was packed to the utmost capacity and by actual count over 2,000 people had to be turned away. Fort Wayne and Detroit, and the other towns following these dates yielded capacity houses. Over 4,000 people attended the concert in Detroit. The choir will sail on March 20 on the Leviathan and the United States Lines will entertain one-hundred guests at luncheon two hours before sailing in honor of the choir. The New York farewell concert will be given in Carnegie Hall on March 18. The opening concert in Europe will take place in London at Albert Hall. T.



ESTHER CADKIN,

soprano, who will give a recital at Chalf Hall on the afternoon of March 17. Miss Cadkin will include on her program songs by Donaudy, Santoliquido, Schubert, Brahms, Gretchaninoff, Dargomzhsky, Carpenter, Griffes, Nevin and Woodman. She will also sing the aria, *Il est dous*, from Massenet's *Herodiade*, which the singer has very appropriately placed between the four groups. She will be assisted at the piano by Helen Ernberger.

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NEW YORK MARCH 7, 1929 No. 2552

Some prima donnas still have their prima dollars.

A former girl newspaper reporter from San Francisco has turned professional vocalist. Of course she is familiar with notes.

Influence may put a meritless musical artist before the public but it never can succeed in forcing the public to permanent acceptance.

A higher tariff may be placed by the United States on the importation of carillons. It is to be hoped that the rate will be absolutely staggering.

Toscanini chided some latecomers at a recent Philharmonic concert. Maybe they were detained at home by listening to Stokowski records.

There is a Welsh town called Llanfairpwllgwyngyllogery. Imagine a popular song, however, called On the Sidewalks of Llanfairpwllgwyngyllogery.

One of the places of public entertainment where women do not appear to be absorbed in what other women are wearing, is a chamber music recital.

"Let deeds correspond with words," said Plautus. That is an apt way to say that the vocalist should color tone and reflect mood in consonance with the text.

"I don't think the piano will ever disappear from private houses," says a music critic. "Quite right, we must have somewhere to stand photographs," comments Punch (London).

Mme. Schumann-Heink retired from the stage last week after fifty-one years of public singing. She said: "Now I can be a human being again." At last there is an explanation for what ails some of her former colleagues.

The prospects for the second world master class to be held in Kansas City by Schumann-Heink this summer are indeed gratifying. The course, which will be held during the five weeks between June 10 and July 13, seems to have aroused interest everywhere. Enrollments have come in from the four corners of the country, showing that the interest is not centered in any one locality. Those sponsoring the course, and also Mme. Schumann-Heink, should feel that their work has taken root to good advantage since practically with every mail

reaching the Kansas City-Horner Conservatory word is received that a member of last year's class is returning for the course of 1929.

President Hoover's inaugural speech covered practically every department of American economics, business, and politics, but contained not one word about American culture.

What has become of the old fashioned opera bouffe? Perhaps a revival might be worth trying in these days when nothing new of value seems to be springing up in the realm of the lyric drama.

President Hoover announced immediately after his inauguration that he would agitate in Congress for the establishing of a Ministry of Fine Arts—and just then the writer of this paragraph woke up.

Why does not someone write a grand opera about gangsters? They could slay one another in the last act and, by covering the stage with corpses, maintain the best traditions of the lyric drama.

The jury disagreed in the now famous New York case of La Belle Ferronniere, the Da Vinci picture alleged to be spurious. That is nothing unusual. When did critical juries ever agree on questions of art?

The Archbishop of York not long ago made a remark that also has application in the current field of musical composition, when he said: "What we want today is independence of thought with fellowship of spirit. What we have got is hard mentality with pugnacity of spirit."

Movie composers who write theme songs and think they are engaging in something new, evidently do not know grand opera, where the theme song is an ancient and honored institution. One of the most effective theme song composers was Richard Wagner and one of his loveliest theme songs was the Preislied from Die Meistersinger.

This business of conductors scolding audiences may finally provoke retaliation and it would be quite in the cards for some dissatisfied listener to get up and say after a movement has been finished: "You displease me greatly, Mr. Batonwielder. You took that adagio much too slowly, your phrasing was abominable, you have no idea of proper accenting, your orchestra has poor tonal balance, and your dress suit fits very badly across the shoulders."

Henry Cowell introduced, on his program of March 6, an idea which, if not entirely new, is certainly commendable, or, as the writer had almost said, condemnable. He split his program up into three groups, and in the third group played most of the first group over again. In fact, of the seven numbers in the first group, six were in the last group. Perhaps there was no need to make a note on the program that those who wished to escape after any one of the groups, or any one of the pieces, might do so.

Too much home school work causes many parents to discontinue their children's music lessons, complains a well known violin teacher. Under the present system school children are required to write all their lessons out in long hand, which means twenty or more pages, and takes a long time. Naturally, after such a daily task the child is not fit to do any musical practicing. The school children of the past generation were able to digest and memorize their lessons without reducing them to writing. What is wrong with the mentality of the young students of today that they cannot be trusted to do likewise? Here is something that the school music supervisors might take up, in the interest of musical education.

At the Metropolitan Museum there is a tiny fore-runner of the piano, two and a half feet long by sixteen inches deep, and standing on four slender legs. The strange thing about the instrument, however, is that it can be folded up into a small compass of space, and belongs to a type which had vogue in England two centuries ago and used to be carried about in coaches, and played upon by their occupants. In these days of portable and collapsible material, a small folding and perhaps disappearing piano could well be installed in motor cars and it would not be surprising if some enterprising firm of automobile builders exploited the idea successfully. Piano virtuosi could then do their touring by motor car instead of train and never lose an hour's practice between concerts.

WHAT IS A GREAT CONDUCTOR?

A conductor's function is to some people quite a mystery. There are those, especially would-be conductors, who like to imagine that the conductor has little to do beyond waving the baton so as to keep the forces under his command together, indicating little more than the rhythm, or rather the speed, of the music. Observation may lead such persons to note also that the conductor beats more vigorously in loud passages than in soft passages, but beyond that they never go.

The fact is that not a detail of the score escapes the conductor's watchful eye or ear, and it is difficult to decide whether to admire more the vitality and incisiveness of his rhythms or the skill with which, by subtle accelerations and retardations of the tempi, he prevents the more strongly rhythmed passages from falling into a deadening and cheapening monotony.

This, as those who think conducting consists merely of beating the air will see, is a far different matter from merely keeping time. The skilled conductor makes the score doubly effective. The master conductor is one whose spirit heats and makes supple his forces, the enforcing will that can make even a small orchestra trumpet-toned. The great conductor must be imaginative, and the reading of the score will often be a revelation even to those who are most familiar with it. He conducts with an imaginative insight and dramatic power that the mere rhythm-keeper could never attain. He is, in fact, the master hand, and to him must go the major credit of a good performance. He is the source of all the power that makes the score live, and that lifts a routine work as far above routine as heaven is above earth.

Thus the conductor; and it will interest readers of the above to know that these definitions of a great conductor are all of them quoted from recent issues of the papers of the city of Boston, and that they all refer to a single great conductor who hailed once upon a time from Italy, but more recently from Chicago. It was under his direction that performances were given in Boston that, as one critic said, justified the claims of the Chicago Civic Company to rank among the foremost operatic organizations of the world.

These quotations would seem to answer the question: What is a conductor, what does he do? As is seen from the random reflections of a variety of critics in a number of different papers, a conductor, or at least a great conductor, is one who does all of these things, one who has the mastery, imagination, insight, dramatic power that make the score effective, and especially, as the eminent Warren Story Smith says in the passage already quoted, who gives vitality and incisiveness to the rhythm or by subtle accelerations and retardations prevents the strongly rhythmed passages from falling into deadening and cheapening monotony.

Mr. Smith hits the nail on the head in this last phrase more directly than is usually the case with critics. He tells, in fact, in a few words just exactly what the skilled and inspired conductor does. It is the subtle accelerations and retardations of the tempi that go a long way to make interpretative art of any kind, whether it be the interpretation of a conductor, a singer, pianist or other instrumentalist. The infinite shading and gradation of speed and nuance and the control of inner voices is a thing that the great conductor and the great artist can accomplish in a way that is mysterious to the lesser artist and to the public, which only knows that it is listening to an expression of greatness, without being able to analyze or give reasons. This is a matter of vast artistic importance, and seldom so aptly put into words as has been done by our Boston contemporaries, enthused and inspired by the master maestro from Chicago—Polacco.

MUSIC

(Written for the MUSICAL COURIER)

Music, thou, forever on the wing,
Heav'n-born bird, with soulful, golden throat.
To keep thee here, there's but one thing—
Imprisonment in 'bars,' to cage thy note.

Martha Martin.

JOSEPH N. WEBER ON MECHANICAL MUSIC

On another page of this issue appears an article entitled *Mechanical Music in Theaters*, by Joseph N. Weber, president of the American Federation of Musicians, a body affiliated with the American Federation of Labor. The article originally appeared on the front page of the February issue of the *International Musician*, the official organ of the musical federation. Mr. Weber is an astute thinker and an able and energetic leader in situations that confront the professional musician, and his views on the movement to mechanize the musical part of the entertainment offered the public in the moving-picture houses of the country cannot fail to be of interest and value, whether one's sympathies incline to human or dehumanized music in the theater.

It will be noted that Mr. Weber does not take up the cudgel on behalf of the human music-maker as opposed to the mechanical music-maker. He points out that in other branches of industry the machine has invariably triumphed over the man; and he is too practical and far-seeing to file a brief in a hopeless cause. His plea on behalf of the human element in music is based on higher considerations of art and aesthetics, and he makes his points with the logical succinctness and force that are characteristic of a mentality such as his.

Whatever will be the effect of the introduction of mechanical music on the future of the orchestral musicians of the country, the fact is that at the present time those instrumentalists who are fortunate enough to be engaged in making the records for the various companies (at a wage of ten dollars an hour, we understand) are earning between two and three hundred dollars a week, and in some cases even more. It would be interesting to hear Mr. Weber's views on the equitable questions involved in accepting a liberal wage for aiding in the manufacture of certain products and at the same time raising a gigantic strike fund to be used in the event that it be found that the use of those products interferes with the livelihood of the men who made them.

By way of a parallel—a famous violinist makes records for a phonograph company at a princely fee. When later the company seeks to market the records the artist tries to enjoin their use on the twofold ground that they misrepresent his art and that they will deter people from going to hear him personally. Would his injunction be granted by a court of equity?

GOLDMAN CONTINUES

The announcement that the Goldman Band concerts are to be continued during the coming summer through the courtesy of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim will be welcomed with joy by the many listeners who have been able to attend in person, and to the millions of others who have listened in over the air. During the ten weeks' series, there will be seventy concerts, forty in Central Park and thirty on the New York University campus. The gift of the Guggenheims amounts to about \$100,000 a year, and has continued now for a good many years. The concerts were organized by Edwin Franko Goldman, who for the first six years personally raised the money for their maintenance, after which the Guggenheims concluded that Mr. Goldman should be relieved of this financial responsibility so that he could devote his entire energies to the artistic side of the undertaking. This season will be the twelfth of the Goldman Band concerts.

NOW—AND THEN

Nahan Franko was in a reminiscent mood at the Walküre performance at the Metropolitan last Thursday afternoon. He recounted that the Metropolitan Opera House was opened forty-six years ago with a Walküre performance under Dr. Leopold Damrosch. Franko was concertmaster of the orchestra, and had to sit through thirty-five rehearsals of the work, which gives rise to interesting reflections on the relative merits of present day orchestras (and conductors?) and those of years gone by.

BERLIOZ

In some quarters there is a lively disposition to renew the controversy about the worth of Berlioz's compositions. The discussion is fruitless. The Berlioz works have been heard over and over again and failed to win critical appraisal or public affection as masterpieces of a rank equal to those of Beethoven, Bach, Brahms, Schubert, Schumann, and the other composers looked upon as truly and enduringly great. Berlioz was an ambitious, cultured, and imaginative individual with the technic of composition at his fin-

gers' ends, but he had no natural flow of melody and no flaming creative ability. His music is largely "literary." It is the result of imagery that filled the composer's mind but he failed to transcribe his mental pictures into convincing tonal counterparts. As Deems Taylor might say, thought rather than emotion guided the Berlioz pen. All efforts at this late day to push his music into favor have no chance whatsoever to succeed. He will in the future be looked upon (as he is now) as a picturesque, gifted, aggressive figure of the most vivid period of the romantic art life of Paris; a keen critic, an intense student, a brilliant essayist, who also wrote music.

SIEGFRIED OCHS

In the recent passing of Siegfried Ochs, founder and for many years leader of the Philharmonic Chorus, of Berlin, Germany, lost one of her most distinguished musical sons. When he celebrated his seventieth birthday a year ago, all Germany paid him homage, and he was called the creator of modern choral singing.

Born in Frankfort, the son of a wealthy family, Ochs came to Berlin as a youth and made that city his permanent home. In his student years at the Berlin Hochschule his spirit of opposition brought him into such trouble and conflict with his teachers that he was forced to leave prematurely. Soon, however, he began rehearsing with a little chorus according to his own ideas, and by 1895 his Philharmonic Chorus had already acquired a unique position in Berlin musical life.

Ochs went in for radical modernism in opposition to the rather lame and dried up traditions of the Berlin Singakademie, and for the monumental works of Bach and Handel he found a new style, evolved from the spirit of modern times. The unparalleled discipline of his chorus, the minutely careful preparation of his concerts, his powerful intellect, his fiery enthusiasm and untiring energy, his profound knowledge of choral music, his excellent musicianship and his independent mentality all combined to produce splendid artistic results. More than a quarter of a century he thus reigned supreme in choral activities and set an example which influenced German musical culture to a great extent.

The war destroyed his life's work. In 1920, owing to the inflation period, he lost nearly his entire fortune, and the Philharmonic Chorus, composed of the best elements of Berlin society, had to disband. Finally, Ochs was happy to find a refuge as choral director of the newly organized Hochschule. The last years of his life were spent in educating this pupils' chorus, to which, for support, he had added what was left of his old Philharmonic Chorus. A severe blow was dealt him when, according to a rather cruel new law, he had to quit his position at the age of seventy, having already transgressed the limit by a good many years. But the active man could not stand this enforced leisure for long and within a year he was overtaken by his fatal illness.

WHAT DID YEHUDI ANSWER?

Dorothy Crowthers, pedagogue and writer, is the editor of *The Baton*, a bright monthly magazine published by The Institute of Musical Art. Miss Crowthers not long ago had in her pages a most amusing letter received recently by Yehudi Menuhin, boy violinist. Attached is the communication in question:

My Dear Yehudi:

I have read and heard a lot about you that it gives me great pleasure to write to you. I am also a violin player. My present teacher is Mr. — of Springfield, Mass. I have been playing about five years. I am studying the beautiful Mendelssohn Concerto and also others by Wieniawski, Mozart, and Gipsy Airs by Sarasate. I believe you have studied all of these, too. Please tell me how you went about practicing for the Mendelssohn. Please give me some system about practicing. Please give me some including the following (1) strengthening of fingers, especially the third and fourth fingers, for octaves, thirds, fourths, sixths, tenths, scales, shifting and sliding, legato, accents, staccato and spiccato, and different bowings for wrist, middle, and point. Exercises for leaving fingers down, putting fingers down hard, and trills. Please give me suggestions as to what books are good for all of these important things. Give me some exercises for developing a fine and broad and sweet vibrato. I am very anxious to learn all these important things of the violin. What studies in Kreutzer should I practice daily? I hope this won't take much of your time but I'll appreciate anything you give or do for me. If you have any violin material which you do not need please send it to me. Please give me a systematic way of practicing daily. I am very anxious to become a leading violinist like you some day. Please take your time about answering all questions. Please do these things for me. Don't forget to send me your photograph, the exercises, and also any violin material you do not need.

Your distant admirer,

I'll expect an answer in two weeks. Please answer.

Tuning in With Europe

An American Symphony at Geneva

The outstanding feature of the program of the seventh modern music festival of the International Society for Contemporary Music is a symphony by an American composer, Roger Sessions. It is the only symphony among the works selected by the Jury, and *ipso facto* the most "important" work, using the word in its Latin sense. The event is significant, not only for Americans, but for the musical world as well. Symphonies are rare these days, and there are those who say that the production of long, serious works is impossible in this jazzy age. To have America, the country of jazz, contribute the one full-length symphonic work to the international festival may indicate that America is less affected by the "spirit of the age" than Europe, which seems to be expending its best energies in creating "superior" jazz. Should the Sessions symphony prove to be as important in content as it is in extent it would be a sad blow to the pet European theory that idealism, culture and seriousness are European qualities threatened by the materialism and the shallow vulgarity of America. Even if it does not succeed in convincing Europe that we are culturally mature, it will show that our young people have the seriousness and the ability to try. Roger Sessions is American born and bred; we could hardly have chosen a more promising champion for our cause. Americans should make the festival an occasion; they should flock to Geneva and show the world that the birth of an American symphony really means something:

To Smoke or Not To Smoke

Mme. Elisabeth Schumann, who has become England's favorite lieder singer in the past two or three years, recently caused a sensation by refusing to proceed with a recital in an English provincial town because she found the audience smoking. Smoking concerts have become quite the usual thing in England, managers having found it an effective way of reconciling audiences to the comparative boredom of concerts, as compared with movies and other forms of liveliness. Now some people applauded Mme. Schumann for her courage and her strength of mind in foregoing a good concert fee; others blamed her for what they took to be insolence. The discussion resolved itself into one of the rights of an audience as against the performer, when it really concerned the simpler question of whether a singer, in order to qualify as an artist, must have a throat injured to tobacco smoke. One paper said that in these days, when engagements were hard to get, an artist ought to make concessions to an audience rather than take them away. Which raised the further question as to where to draw the line. Suppose the audience should demand refreshments during songs, or movies, or the right to join in the chorus? Or suppose it should want to dictate what the singer ought to sing—excuse us, are we treading on thin ice?

Kreisler's Sad Smile

This is the caption under a picture of Kreisler in the London Daily Express. The story that goes with it is sad, too. It relates how Kreisler, playing at the Albert Hall on Sunday, made \$7,500, and how the ticket speculators on the curb made a fortune on the side. It also explains that Kreisler has seen so many sad things that he rarely smiles at all; that except for the war he would be one of the richest musicians alive; that after the war he gave all his time to the starving Viennese children; and that now he makes more money than anyone else because he works hardest. True, he makes \$7,500 for ninety minutes' playing in the Albert Hall, but "it isn't all Albert Hall and laurel wreaths; in five weeks he traces a spider's web across the English map. He hurries down to little Torquay, up to Hanley, down to Hastings and then to Kilmarnock, and Middlesbrough and Stirling." It might be argued that he doesn't have to do it, but that is neither here nor there. And what does he get for doing it (the money being unimportant). Gratitude? Listen to this, from the *Evening Standard*:

"But the crowds in Knightsbridge yesterday, the packed appearance of the hall and the hysterical scenes that took place outside as well as inside it, were in curious contrast to the poor musical worth of the programme. This consisted largely of 'arrangements' and even what was never intended as violin music at all. Of course it was superbly played. But on his next visit it is to be hoped that Herr Kreisler, in addition to quite legitimate concessions to popular appeal, will provide also for his more serious admirers."

Not even \$7,500 for ninety minutes can make up for such ingratitude. The only answer is a sad smile. C. S.

WAGNER'S "RING" REFASHIONED

NIBELUNGEN MYSTERIES MADE INTO A PLAIN TALE FOR PLAIN PEOPLE

(In Four Parts)

By Leonard Lieblich

PART III

To continue, then, with our expose of the Nibelungen cycle by Wagner:

Siegfried.

ACT I.

(Scene: A realistic forest cave. The illusion usually is made complete just after the curtain has risen, by some delayed stage hands who push into its proper place a huge oak tree, and lower from the flies a fleecy cloud or two and a bunch of foliage. In the foreground is a smith's forge surmounted by a bellows. At the anvil sits Mime, a tall dwarf, hammering at a sword.)

Mime—What's the use? (Throws down sword.) All the blades I forge for that Siegfried boy he breaks like a bit of glass. (Picks up some pieces of broken steel.) Ha! the sword Nothung could not so be shattered. If only my craft availed to weld the broken pieces of this magic weapon which Wotan smashed the other night in Walküre. Fafner, the terrible dragon, guards the Nibelungen ring, and it would be mine if I could but get Siegfried to kill the monster. To think that a swipe or two with this good sword Nothung would polish off the fiendish Fafner, and I unable to put these pieces together! (Mime lays the blade remnants on the anvil and the music does its best to mend the sword.)

(Siegfried enters, wearing a wig of long blonde curls, a sleeveless coat of bear skin, and no trousers. A horn is fastened over his shoulders by a chain. He leads a bear attached to a rope. In spite of Siegfried's wild and adventurous life in the primeval forest his arms are white and soft, with a suggestion of powder—not gunpowder—about the knobby elbows. Siegfried drives the ferocious bear at the frightened Mime and laughs uproariously.)

Siegfried—Have at him, Teddy!

Mime (running behind the anvil)—Oh, please, dear, good, little Siggy! Don't make him bite.

The Bear (sotto voice, to Siegfried)—Is that



SIEGFRIED'S BEAR FRIGHTENS MIME.

Otto Kahn in the second box of the first tier? I thought he was in Europe.

Siegfried (to the bear)—Off with you. (Sotto voice.) Yes, that's Kahn. (The bear exits. Siegfried takes the sword Mime has fashioned and shatters it to bits on the anvil.) Where did you get this cheese parer?

Mime (sadly)—Ah! you cut me to the quick.

Siegfried—That's about all I can do with such a can opener. You must have thought you were making a nutpick or a safety razor.

Mime (shaking his finger at Siegfried)—Ah, you naughty blade!

Siegfried (warningly)—None of your rotten puns.

Mime—My Siegfried is a baddy, baddy boy.

Siegfried—Give me a piece of candy.

Mime—Papa has none for you.

Siegfried (peevisly)—I want coffee cake.

Mime—Not today; it's bad for a baby boy.

Siegfried—I'm hungry.

Mime—I'll get your supper (fetches meat and a soup pot).

Siegfried (knocking the supper from Mime's hands)—Eat that stage food yourself!

Mime—Ungrateful boy! Is that why I reared you, and clothed you, and slaved for you?

Siegfried (moodily)—Where is my mother?

Mime (hastily)—You have none. A big white stork with a long red bill—

Siegfried (jumping up)—If you tell me that stork story again, I'll bust you in the jaw.

Mime (in fear)—There, there, don't be angry. Go and play with your 'iddle toys now, like papa's dood, tweet, 'iddle Siggy, Siggy.

Your rocking horse is behind the anvil—

Siegfried (suddenly grasps Mime by the throat)—The truth, the truth, I say—

Mime—All right, I will. Ouch! Lemme go.

Siegfried (stepping on Mime's toes)—

Speak!

Mime—Oh, murder! My pet corn! I'll tell you all. A wailing woman I found in the forest. I knew in a moment it was your mother. I brought her to this place and a few days later you were born and she died.

Siegfried—What was her name?

Mime—Sieglinde.

Siegfried—And how came I to be called Siegfried?

Mime—After Wagner's son.

Siegfried (satisfied)—Of course. Who was my father?

Mime—You have none. Alas! He died before your mother was married.

Siegfried (dashing tears from his eyes)—And the proofs of all this?

Mime—These pieces of sword, given me by your mother. They killed your father.

Siegfried (convinced)—That's the sword for me. You must mend it for me, Mime, and today.

Mime (fearfully)—It's after six o'clock, and if a union man should hear me hammering—

Siegfried—Today, I say!

(Mime sinks beside the anvil in despair and Siegfried runs into the vast forest at the rear which extends almost to the Seventh Avenue wall of the Metropolitan Opera House. A moment later the Wanderer [Wotan] enters from the Fortieth Street side of the forest. He wears a long blue mantle and a broad hat with a wide brim which hangs in such a way as partly to conceal the fact that he is a bass baritone. The Wanderer carries a spear as a walking staff.)

Wanderer—Hail, worthy smith.

Mime—My name isn't Smith, if you please.

Who are you?

Wanderer—They call me Wanderer.

Mime—Well, keep on wandering. Get out of here.

Wanderer—You are in trouble. I can advise you.

Mime (incredulously)—You?

Wanderer—Sure thing. I'll forfeit my head if I do not answer any question you may ask. But before we begin, pardon me if I inquire the purpose of the constant barking on the bassoons.

Mime—That's the forge motive.

Wanderer—Thanks. Now fire away. You'll find that there is nothing I do not know.

Mime (slyly)—Who lives in the depths of the earth?

Wanderer—The Nibelungs, with the mighty Alberich as their chief.

Mime—Who lives on the rim of the earth?

Wanderer—The race of giants, headed by Fafner, who slew Fasolt, and now owns the Rheingold ring.

Mime (sarcastically)—You're well up on the Wagner cycle, aren't you? Who dwells above the earth?

Wanderer—The Gods, headed by Wotan.

Mime—Marvelous! What is the Einstein theory?

Wanderer—Hold on! That's four questions. Our agreement was three.

Mime—You keep your head well, don't you?

Wanderer—I'll see whether you do. Which people are loved by Wotan, though they bring him no happiness?

Mime—The Walsungs. And Wotan was especially fond of Siegmund and Sieglinde and idolizes his grandson, little Siegfried.

Wanderer—Bravo! A wise Nibelung reared Siegfried to have him slay Fafner. Which is the sword that will do the deed?

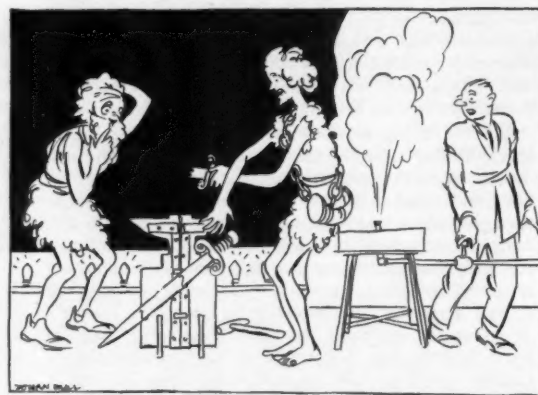
Mime—Nothing.

Wanderer—Correct. And who will forge its broken pieces into a perfect whole?

Mime (in distress)—There you've got me. Oh my, oh my, I've lost my head.

Wanderer (slowly)—I'll answer for you. "He who ne'er the force of fear has felt" shall forge Nothung. To him I give your head as forfeit. (Exits.)

Siegfried (enters)—Is my sword ready?



NEW SWORDS FOR OLD.

Mime—Have you ever felt fear?

Siegfried—Yes, when Gatti-Casazza wanted to sign my contract but couldn't find his fountain pen.

Mime—But you feel no fear now?

Siegfried—No, I have my contract.

Mime (to himself)—He is the one to slay Fafner. I shall let him do it, and after Fafner is dead I shall give the young hero a drink of Wagner elixir No. 4 and put him to sleep forever. Then Nothung and the ring for Mime! (To Siegfried) Aren't you afraid of the dark, Siegfried?

Siegfried—Shut up. I'm listening for E flat. That's the signal for me to begin forging the sword.

Ah! I hear it now.

Mime—What—the sword?

Siegfried—No, the E flat. I'll make it myself and kill Fafner with it.

Mime—With the E flat?

Siegfried—No, with N sharp—Nothung, you know. (Hammering, filing, and forging in such a way that every blacksmith in the audience grows hot under the collar.)—Good joke, eh?

Mime (thinking of Wagner elixir No. 4, screams with laughter)—Great!

Siegfried (after further fearful and wonderful manipulations hides the broken pieces of Nothung in the manner of a schoolboy prestidigitator, and draws forth a new Nothung, hidden handily before the rise of the curtain)—Hooray! I made a sword! See the sword! Is it not a pretty sword? It is my own sword. Does Mime like little Siegfried's sword?

Mime (admiringly)—You're quite a plumber. The gas stove in the kitchen has been leaking and if you don't mind having a look at it—

Siegfried (waving Nothung on high)—Fix nothing. I'm going to break this anvil.

(The anvil consists of two separate pieces of wood, kept together by a piece of paper pasted over the top. Siegfried deals this piece of paper a terrible blow, and the two sections of the anvil fall apart. The feat is a difficult one, for if Siegfried were to aim carelessly he would knock over the whole anvil without tearing the paper.)

Mime—You're a dreadful cut-up, aren't you? (Curtain falls.)

ACT II.

(Scene: a deep forest of canvas papier maché trees and thickly painted underbrush. In the middle of the stage a yawning cavern. In front of the stage, a yawning audience. Alberich is discovered sitting on an artificial moss mound, made of green canvas covering a soap box. The Wanderer enters.

Alberich—Ha! You!

Wanderer—You too!

Alberich—Jewelry thief!

Wanderer (hums a lively air).

Alberich—Look here, Wotan; you can't fool me. You're not half as cheerful as you seem. You're afraid that ring may fall into my hands again and if it does you know that will be the end of you and your Gods.

Wanderer—Mime is coming hither with a boy he has reared to kill Fafner. The lad knows nothing about the ring, but Mime will tell him. Personally, I don't care for the bauble.

Alberich—Then the fight for it lies between Mime and myself?

Wanderer—That's the idea. Warn Fafner that death threatens him. He may give you the ring as a reward, and fly with the rest of the gold. (Calls into the cave at the rear and he and Alberich give Fafner warning.)

Voice (supposed to be that of the Dragon, Fafner. In reality, the voice belongs to a basso who stands well to the rear of the cave and bellows through a megaphone)—Who's that bum singing the part I ought to have?

Wanderer (angrily)—Why aren't you using the megaphone?

Voice—I am.

Wanderer (winking at Alberich and speaking into the cave)—Pardon me; the quality sounded so muffled I thought it was your voice.

Voice (snorts with rage).

Wanderer—Will you give up the ring?

Voice—After that insult? Never, get thou gone.

Alberich (in rage)—I hope Siegfried's sword slips and pokes you in the face.

Voice—If he does, he'll break an electric lamp in the Dragon's eye and he'll have to pay for it.

Wanderer (exits, laughing; Alberich follows him, frowning audibly. Mime and Siegfried enter, the latter carrying his home-made cleaver. Mime, turning his back to the cave, seeks the cave everywhere.)

Siegfried—Is this the place where I am to learn fear?

Mime—There is a bugaboo in that black hole.

Siegfried—Pah!

Mime—He spits poisoned foam.

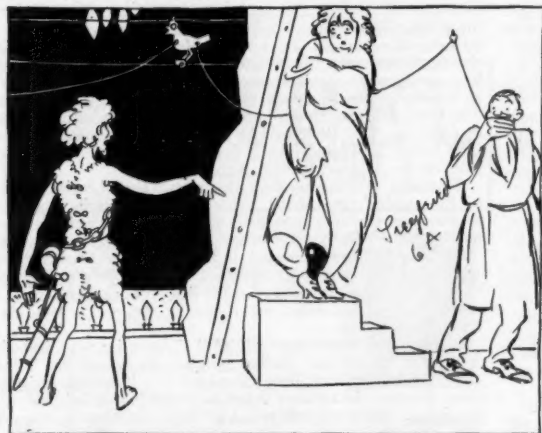
Siegfried—I'll wear a mackintosh.

Mime—His tail will crush you like glass.

Siegfried—I'll tickle it with Nothung.

Mime (to himself)—I hope Fafner and Siegfried kill each other. (Aloud) I'll be just down by the brook and smoke a cigar. Call me when the Dragon has devoured you. (Exits.)

Siegfried (alone, rests on the mossy sword, not sword, and the orchestra plays the famous Waldweben, imitative of the birdlife in the forest)—I wonder what that bird is singing? I'll make a whistle of this stem and talk to the bird. (Cuts the stem from the reed and hastily fashions a pipe, on which he blows tones that resemble marvelously the flute



THE REAL FOREST BIRD

in the orchestra.) That doesn't sound much like the songbird and he doesn't seem to understand it. (Throws away pipe)—I'll play on my horn.

(Siegfried sets the horn to his lips and a player in the orchestra blows the celebrated Siegfried Call. This is one of the really convincing episodes in the Nibelungen cycle, for Siegfried generally places the horn in position after the player in the orchestra pit has begun the solo, and on the other hand that artist creates no less an effect by continuing with his music after Siegfried has dropped the horn to his side. When well executed, this bit of humorous musical realism never fails to give keen but refined pleasure. Fafner, the awesome Dragon, crawls from his lair. He is built in sections of cloth and paper stretched over a wooden frame, and he has a huge lizard head, and open, yawning jaws. His eyes consist of two green incandescent electric lights, and when he emerges from the dark, tunnel-like cave,

they make him look for all the world like a Lenox Avenue local train in the subway. Inside the monster's body are several stage hands, who operate cranks, pulleys, joists, and bolts that move the beast. Steam and flames come from the nostrils.)

Fafner—I'm going to eat you, pretty child.

Siegfried—Like hell you will.

Fafner—Oh, what a wicked little boy. (Spits at Siegfried, who jumps aside and spits back with more accuracy than Fafner.)

Siegfried—You're a bad shot.

Fafner (wiping his eye)—I'll teach you your manners, you whelp. (Strikes at Siegfried with his tail.)

Siegfried (springs over the tail and hits the Dragon a ringing blow on the off hind pulley).

(Fafner howls.)

Siegfried—That's a tail of woe.

(Fafner raises himself on the shoulders of the stagehands and seeks to crush Siegfried by sheer weight.)

(Siegfried takes careful aim and pushes his sword into the body of Fafner, making a rip in the canvas as he does so, and inadvertently tearing the shirt of the man who is the Dragon's near front leg.)

The Front Leg—Begorrah, I'm kilt.

Stage Manager—Shut up, Pat!

Fafner (dying)—Whoever drove you to do this deed designs your death. Beware of him. (Dies.)

Siegfried (draws his sword from Fafner's canvas wound and, according to Wagner's stage directions, finds his hands covered with Dragon's blood. He thinks he is hurt and sucks his fingers. As he does so he is again attracted by the singing of the forest birds)—It seems to me that I can understand the language of the birds. Could the Dragon's blood have worked this wonder?

Bird Voice (from the branches of a lime tree)—Here, Siegfried! Go into the cave, get the treasure, the tarn helm and the Nibelungen ring and become master of the world.

(It will strike the listener that the Bird's voice resembles strangely that of a certain soprano at the Metropolitan. The volume and fullness of the feathered songster's organ should surprise no one, for some of the birds in Siegfried have been known to weigh two hundred and fifty pounds and over.)

Siegfried (looking up)—You've got a hole in your stocking.

Bird Voice (arranging skirt)—Naughty boy!

Siegfried—I'll get the treasure. (Goes into cave.)

(Mime and Alberich slink on from opposite directions, quarrel as to who is to get the magic helmet and ring and slink off again.)

Siegfried (comes from the cave with the articles just mentioned)—Oh, what nice toys.

Bird Voice—The Dragon's blood will help you to read Mime's thoughts. Here he comes.

Mime (enters, thinking at the top of his voice)—Now I'll get rid of Siegfried and be master of the ring and helmet. Here's a drink, child. (Produces his flask of poison.) And after you fall asleep I'll hack your head off with Nothung.

Siegfried (who cannot help overhearing Mime's plan, for the dwarf has a ringing tenor voice)—Die, you cheerful idiot. (Stabs him.)

Siegfried (throwing Mime's body into the cave)—This is my busy day. Gee, I'm tired. (Lies down.) Say, birdie, are there any more like you in this forest?

Bird Voice—I could introduce you to a friend of mine. She's named Brünnhilde, but she's asleep just now. Fire surrounds her couch, and if you penetrate the flaming wall and wake the fair sleeper, you may claim her for your bride.

Siegfried (boldly)—I don't mind the fire. Some magic or other will turn up to help me through; it always does in these Wagner operas. Say, how could I talk to a sirlon and a cup of hot coffee?

Bird Voice—Come along. You'll lose your appetite after you see Brünnhilde—I mean, you won't feel like eating. Come along. (A very small clay pigeon on a wire string is dangled uncertainly over the stage, and a very large voice sings off stage.)

Siegfried (as he follows the bird toward the rear)—Maybe somebody's been there and awakened her.

Bird Voice—No danger. I've sung this opera many times and she never wakes before the third act.

ACT III

(A wild spot at the foot of the rocky mountain. A terrible storm is raging, which ceases in a few seconds.)

Wanderer—Wala! Erda! Awake!

Erda (rises on a trap. She is a Goddess, attired in a long white nightgown)—Who wakes me?

Wanderer—It's hubby.

Erda (testily)—Go back to the other Mrs. Wotan. I am done with you, for putting our daughter to sleep. Don't I sleep enough for the whole family?

Wanderer—It must be a beauty sleep, for you certainly look—

Erda—No soft soap, please.

Wanderer—I want your wisdom.

Erda—I've none to give you. Your race of Gods is soon to die, and you with them. Besides, advice is wasted on you. You do as you like anyway.



SIEGFRIED FINDS BRÜNNHILDE.

(This is a shrewd observation on the part of Erda, who, together with the audience, recognizes the fact that Wotan, the all powerful, is continually calling on others to help him, then goes on his way alone, and makes mistakes, no matter what he does.)

Wotan—Siegfried will win Brünnhilde—

Erda—What! Your grandson marrying your daughter! Siegfried wed his aunt—

Wotan (angrily)—Who said anything about marrying?

(Erda with a shriek is lowered into the ground.)

Wanderer—What dost thou here, youngster?

Siegfried—Gee, her father. The bird didn't tell me this. (Evasively) I'm hunting.

Wanderer—I know what you're hunting. Stand back! (Puts his spear in Siegfried's way.)

Siegfried (shatters Wotan's spear with a stroke of Nothung)—Run along, Rip Van Winkle.

Wotan (to himself)—I think he'd whip his pa if I stayed longer. (Exits.)

Siegfried—So much for father. Now, if the girl keeps a dog there's more fun for sanguinary Siegfried.

(The stage darkens, while the scene slowly shifts to that shown in the third act of Walküre. Brünnhilde reposes on her rocky couch.)

Siegfried (emerges from the rear)—Phew! What a climb. I must have come up fully two or three steps. A wonderful view up here. From this vast height I can see the conductor in the audience quite plainly. How small the conductor seems, compared to me, the tenor. Hello! Is that a man asleep? (Lifts the shield that covers Brünnhilde.) A good looking chap I must say. (Lifts Brünnhilde's helmet. A braid of hair falls to the ground.) Aha! This must be a woman. (Kisses her long and warmly.)

Brünnhilde (awakening)—Fire! Fire! Oh, please, good Mr. Fireman, save me!

Siegfried (proudly)—Yes, that was a pretty good sort of kiss, but I'm not a fireman. I'm Siegfried.

Brünnhilde—Ha! (Aside.) My nephew! (After a pause)—So you are Siegfried!

Siegfried—And you are Brünnhilde!

Brünnhilde (aside)—He is Siegfried.

Siegfried (aside)—She is Brünnhilde.

Brünnhilde and Siegfried (together)—We are Siegfried and Brünnhilde.

(The foregoing is one of the very few spots in the Nibelungen dramas where Wagner has composed a duet. The student will at once recognize its immeasurable superiority in text to the senseless duets of Italian opera.)

Brünnhilde—Have you nothing else to say to me?

Siegfried—Much; but I don't wish the audience to hear it. I propose—

Brünnhilde (joyfully)—I accept. (Embraces Siegfried.) Shall it be a noon or evening wedding?

Siegfried (coldly)—Wedding? Who said wedding?

(Curtain falls precipitately.)

(Götterdämmerung to follow next week.)



S. L. ROTHAFEL,
perhaps better known as Roxy, director of the Roxy Theater which will celebrate its second anniversary on March 9. During the existence of this motion picture palace over thirteen million people have not only been entertained but also have been introduced to music much of which has never before been heard outside of the concert hall.

Music and the Movies

Wolf Song

Adolph Zukor and Jesse L. Lasky are presenting Wolf Song, programmed for the first musical film romance, at the Embassy Theater, but judging by the mild interest of the picture the run will not be long protracted. The much-heralded Lupe Velez appears as Lola Salazar, but as her voice is thin and weak, even though rather expressive, her singing of Yo Te Amo Means I Love You is not effective. Miss Velez is cast as a Spanish girl of well-to-do parents, and it is expecting a trifle too much of the imagination to see such an immaculately dressed and groomed maiden fall in love at first sight with an unkempt trapper. Some of the beautiful scenery in this picture, however, compensates in a measure for the impossibility of the plot.

At the performance reviewed, the audience appeared to enjoy more the numbers which precede the feature picture. These attractions include George M. Cohan's Yankee Doodle Boy made into a screen song by Max Fleischer; If Men Played Cards as Women Do, an alleged comedy of the gentler sex by George S. Kaufman; Ruth Etting, singing favorite melodies, and Now and Then, songs of today and yesterday by Joseph Stanley.

The Mark Strand

Fannie Brice, in My Man, a Warner Brothers' production, which had a successful Broadway run, is at the Mark Strand this week. There is much to entertain in the feature, and Miss Brice does some admirable work. The rest of the program is good.

Roxy's

The Lone Wolf's Daughter, adapted from a story by Louis Joseph Vance, is the picture at Roxy's this week. Bert Lytell, Gertrude Olmstead and Lilyan Tashman have the leading parts in this semi-talking picture which is only mildly interesting. The spoken lines are more or less cloudy; certainly not effective. A Quaint Bouquet, the ballet of last week, is repeated this week, and deserves to be. It is a delightful number, charmingly done by Patricia Bowman, Aldo Bomonte, Jeanne Mignolet, the Roxy Ballet Corps and Markert's Thirty-Two Roxyettes. Another dance feature is Jade, with a number of nimble dancers. Song of the Bayou, by Ruben Bloom, which won the second prize of the Victor Talking Machine Company's recent competition, has its first public presentation this week. It

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MOTET

for Contralto Solo, Chorus, Organ, Harp and Violin over Eighty-fourth Psalm

Music by T. CARL WHITMER

(Published by Western Theological Seminary)

is a colorful work, well constructed and finely orchestrated. It was well received as rendered by the orchestra and chorus. The orchestral number, under Erno Rapee's baton, is Fostiana by Maurice Baron.

The Capitol

The bill at the Capitol last week was not one of its best. The chief attraction was George Jessel in Lucky Boy, a talking and singing feature. It goes without saying that Jessel was the whole picture. Whatever humor on the screen or in the titles, also provided by the young comedian, is dependent entirely upon him. Lucky Boy is disappointing and the story far-fetched. The bill opened with a medley of popular numbers, including When Summer is Gone, Roses of Yesterday, You're the Cream in My Coffee and You Were Meant For Me, which brought a good hand. But the brass section intruded itself too much to be pleasant. Then came the usual interesting Capitol Magazine and Fox Movietone News, followed by the feature presentation on the stage, Versailles, a Chester Hale production. It brought Dave Schooler, who has now become more or less of a bore; The Capitoliens, Emile Boreo and others. Boreo, late of the Chauve Souris, fell rather flat the day this reviewer attended, and Yvette Rugel, who was also billed, failed to appear. The best thing about the entire presentation was the playing of the orchestra and the dancing of the Chester Hale Girls.

Another picture, Alias Jimmy Valentine, with William Haines, which recently enjoyed a Broadway run as a two-day, is at the Capitol this week. On the stage there is an Arthur Knorr presentation, Navajo, presenting Dave Schooler, the Capitoliens, and other musical novelties, including Evelyn Wilson in song selections. Also appearing are Rome and Gaut, two comedians who dance; Horton Spur, an eccentric "hooper," and six singers, The Rangers, with Amund Sjovik, basso, as an Navajo Indian chief. Lia Maris also reveals a good coloratura voice, and forty Chester Hale Girls add successfully to the program on which Chabrier's Espana is the overture.

Metropolitan Opera

(Continued from page 37)

was taking bows after the second act. He soon recovered, however, and the beauty of his voice was not affected for the rest of the performance. In the cast there were also Miss Flexer, and Messrs. Cehanovsky, Malatesta, Paltrinieri and Reschiglian. Mr. Bellezza conducted.

SUNDAY NIGHT CONCERT

Opening with the overture from The Flying Dutchman by Wagner, Paul Eisler made his farewell appearance as a conductor at the Metropolitan at last Sunday night's concert. It is said that he is going to the post of assistant conductor of the Friends of Music. James Wolfe sang an aria from Eugene Onegin in Russian, in correct and serious style and with exceptional clarity of enunciation. Margaret Bergen, heard in the aria, Mon Coeur S'Ouvre a ta Voix, from Samson and Delila by Saint-Saens, showed a lovely voice, while Alfio Tedesco sang O Paradiso from Meyerbeer's L'Africana in fine style and Maria Tiffany shone in Dich Theure Halle from Tannhauser. She revealed a beautiful, well rounded tone and good musicianship. Elda Vettori, soprano, and Marion Telva, mezzo contralto, in the duet from the second act of La Gioconda by Ponchielli, did some splendid singing. Their voices blended perfectly, both singing with fine dramatic feeling and authority. They were warmly applauded. Lawrence Tibbett was vocally fine in the cavatina from Rossini's Barber of Seville. He showed a beautiful freshness and sonority of tone and technical facility. Later in the Vision Fugitive from Herodiade by Massenet, his voice was heard to equally good advantage, with a commendable nicety of French diction. He had four recalls. Frederic Jagel was especially pleasing in the Prize Song from Die Meistersinger. He has good musicianship and artistic feeling together with a gratifying voice of good volume and lovely quality. He sang with delightful, flowing style and fine diction. Quena Mario, most appealing in the aria Depuis le Jour from Charpentier's Louise, delighted with her exquisite singing and charming style. She had one of the biggest successes of the evening. Fred Patton, baritone, sang with fine voice and musicianship the Wahn Monologue from Die Meistersinger, an ungrateful number at best, for a concert program. Frances Peralta, in good voice, did the Love Death Scene from Tristan and Isolde, and made a good impression upon the large audience. The orchestra added several numbers. A packed house gave enthusiastic applause and all in all the evening was one of genuine pleasure.

Cleveland

(Continued from page 36)

as Siegmund, was all that could be desired, a formidable actor with a warm, resonant voice. Carl Braun was Wotan once more; Hundung was sung by Bennet Challis; and Fricka by Ottilie Metzger-Lattermann. Ernest Knoch conducted with a telling fervor.

The role of Siegfried in the opera by that name was sung the next night by Hans Taenzler, in a somewhat long drawn out but thrilling presentation of Wagner's own favorite. Juliette Lippe appeared as a competent Brunnhilde; Werner Kius was Alberich, Waldemar Henke shone again as Mime; Albert Marwick was a fierce and evil Fafner; Ottilie Metzger-Lattermann was Erda; Dorothy Githens revealed a voice of sweetness and clarity as the bird, and Marcel Salzinger was an opulent-voiced and dramatically interesting Wanderer. Mr. Knoch conducted in his usual brilliant style.

The gods were destroyed to the accompaniment of the stirring Götterdämmerung music, ably conducted by Dr. Rabl, with Hans Taenzler and Mme. Galski impersonating the tragic lovers, and Carl Braun being a villainous Hagen. Richard Gross did some excellent singing in the role of Gunther, and Mme. Scheffer-Schorr was most acceptable as Gutrune, while Waltraute's scene was beautifully sung by Sonia Sharnova. Werner Kius was satisfactorily evil as Alberich, and the Rheinmaidens and Nornes were well suited for the lovely music that fell to their lot.

The brief opera season was a brilliant affair, both musically and socially.

E. C.

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Music on the Air

FRIENDS OF MUSIC

Now comes the news that the chorus of The Society of the Friends of Music, a very fine choral organization, will broadcast every Saturday evening, beginning this week, over WOR, from 9:30 to 10. This fact opens to the public at large an opportunity to hear some of the finest work of this type to be heard, not only from the standpoint of the quality of the ensemble singing, but because the organization puts on some very excellent and interesting programs, many times offering compositions for the first time. This is a work which is worthy if only from this last viewpoint alone, because if a work does not get a hearing it does not have a chance for success, and, furthermore, the public is usually alert for new material.

Walter Wohlleb, chorus master of the Society, will conduct the chorus, which will consist of about fifty voices selected from the full chorus which takes part in the Friends of Music concerts at Town Hall on Sunday afternoons. The programs will not repeat the works done at the concerts, but will consist of selections from these works and other choral music, all chosen especially for radio rendition.

Artur Bodanzky, musical director of the Society and conductor of its concerts, said that the broadcasting by the Friends of Music chorus constituted in his opinion one of the most interesting experiments in current music.

The first program will include the tunes of Strauss' waltz, Wine, Woman and Song, and excerpts from the oratorio, The Creation by Haydn.

ON TURNING THE DIAL

February 27 to March 3—The beauty of de Luca's voice was perfectly relayed to those listening in on the General Motors concert; it is seldom that the details and nuances of a baritone's singing are so minutely and distinctly heard, so much so that one stops to wonder whether the secret of such perfect singing is due to certain mechanical factors or due to the quality of Mr. de Luca's voice. If this secret could be mastered, then radio music would indeed be a boon. Mr. de Luca was accompanied by a good orchestra which, it is understood, was directed by Gennaro Papi. General Motors is leaning more and more to the classic program and artist, and for this we are grateful.

On Tuesday came the program of the Curtis Institute, preceded by the Whiteman dance concert; dance music of this sort is always fascinating. On the Curtis program there appeared Wilbur Evans, who was the winner of the Atwater Kent award last season. Mr. Evans is studying at the Institute under de Gogorza and has a very pleasing bass-baritone voice; it is obviously improving with study, as he now produces a well modulated tone and good legato. The orchestra played well, and we believe it to be under the direction of Dr. Rodzinski, a very able conductor who is very active in Philadelphia; Sylvan Levin added the piano part of the Bloch Concerto Grosso.

Thursday evening we had the pleasure of hearing some of the music from Johnny Spielt Auf and, despite opinions to the contrary, it was replete with the jazz spirit; it was heard on the usually good programs of the Maxwell House. The United Opera Company is to be congratulated for its well portioned relay of the opera, Oberon. On the Sieberling program, Erno Rapee made his last appearance for some time, as he sailed the following day for a well deserved rest.

Sunday, the appearance of Yelli d'Aranyi and Elisabeth Rethberg, the former on the Baldwin hour and the latter on the Atwater Kent hour, provided two beautiful recitals. Miss d'Aranyi is a warm toned and brilliant violinist whose playing is perfectly relayed, and Miss Rethberg's concert was glorious.

MARGHERITA TIRINDELLI.

Casinelli to Broadcast Sunshine of Roses

Dolores Casinelli is to broadcast over WEA, on the evening of March 20, in the Continental Baking Corporation's hour, and not, as previously announced in our columns over the General Motors' hour on March 6. This is to be the first program in the Continental Baking Corporation's new national broadcast, known as The Happy Wonder Bakers, and going out over the National Broadcasting Company's system of twenty stations. Miss Casinelli will render at this time, among other songs, Sunshine of Roses, a new composition by John Steel and W. K. Jerome, and published by DeSylva, Brown & Henderson. This broadcast will mark the first time that Miss Casinelli has sung this number, which was dedicated to her by the lyricist.

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Praise for Emma Roberts

The Boston Transcript had the following to say of Emma Roberts' recent concert in Boston:

"Last evening in Jordan Hall, Emma Roberts gave one of her always interesting song recitals. As upon former occasions her program embraced a variety of styles and moods and proffered more than a few pieces seldom heard in the usual recital. Her intense contralto voice was again her faithful and unfaltering instrument to serve the dramatic manner, the vivid picture-making, the quickened impulses that distinguish this singer's musical evenings."

"Miss Roberts began her recital with four well-contrasted songs from Grieg, a composer generally overlooked on the concert stage of late. Then came songs from Schumann, Wolf, Strauss and Brahms, and a piquant, unfamiliar piece by Pataky. A procedure out of the ordinary was the inclusion of three songs with organ accompaniment, for which Albert Snow came forward to play the instrument always seen but seldom heard in Jordan Hall song recitals. Miss Roberts, it seems, had been requested to sing Wolf's Der heilige Joseph singt, and she graciously added two other songs also arranged for organ accompaniment. Midway in the program, she found place for French and Russian songs from Cui, Podolski, Balakirev and Rachmaninoff. Last of all, she sang negro spirituals and an Indian melody (Chattering Squaw—one of the few really authentic Indian themes, musical enough to be called a tune, in captivity), characteristically and humorously arranged by Harvey Worthington Loomis."

"Although the effectiveness of Miss Roberts' recital derived considerably from her own interpretative manner and from the eclecticism of her program, the ordering of the items was as important as the choosing. While the first three songs of Grieg may have disclosed merits mainly declamatory, there was much telling drama in the fourth (St. John's Eve), and all of them followed in agreeable succession, disclosing well-contrasted moods and sundry vocal accomplishments each in turn. The singer's interpretation of St. John's Eve, moreover, aided by Mr. Motte-Lacroix's crisply expressive accompaniment, was a stirring and whole-hearted summing-up of her initial group."

"The succeeding group of songs in German elicited Miss Roberts' most sympathetic attention. The intuition with which she selected and arranged her pieces was here particularly discerning. The usual manner is to present the profound eloquence of German lieder all in one group, and have done with it for the rest of the recital. Miss Roberts, to be different, chose, on the one hand, the earnest confession of Schumann's Lied der Braut, the ecstasy of Strauss' Cäcilie, the stern effulgence of Wolf's Verborgeneheit, and on the other hand, the archness of Brahms' Och, Moder, ich well en Ding han, and the brightness of Pataky's Liebes-trunken—to these in turn, the singer devoted her clear voice, her vivid style, her keen insight. The song from Brahms, as well, revealed the composer's less familiar whimsical side."

"So passed the remainder of the recital—each song selected with care, every quality given its due consideration. Wolf's reverent song of Joseph and Mary was another of the happy intuitions of the evening; not so grateful were the additional songs with organ accompaniment. Whatever her music, however, the distinctness of the singer's enunciation was a virtue worthy of special mention."

Betty Tillotson Artists Active

Emily Roosevelt, dramatic soprano, will appear with the Community Choruses of the Oranges, under the direction of Harry Barnhart, in South Orange in the near future. Miss Roosevelt, who has been forging ahead since her connection with the Tillotson Bureau, has made appearances in most of the middle western and eastern cities. Her recent appearance in New York was her formal debut in the metropolis and a sold-out house greeted her, proving this artist's popularity and ability.

Isabelle Burnada, Canadian contralto, sang to a crowded house at the Bancroft Hotel in Worcester, Mass., on the Edith A. Snow Series on February 3. Miss Burnada created an atmosphere typical of her French temperament.

Janet Cooper, lyric soprano, will appear on the program of the Women's National Republican Club at a musical tea in March, and sang on the American Day Program of the National Opera Club on February 14. Marion Armstrong, Canadian soprano, was booked for a concert sponsored by the Canadian Club of New York.

Betty Tillotson will continue her American Artists' Series with another recital given by Janet Cooper, soprano, and Burton Cornwall, baritone, on March 8 in Steinway Hall. Despite the storm, the last concert was attended by a large and fashionable audience, every seat being taken. These intimate recitals have an air which has attracted and interested real music lovers. Holding to the policy of not papering the house, Miss Tillotson is well satisfied with results and feels that there is a music loving public willing to pay to hear those who are worth while.

Merry Harn will fill many dates in March and April in New England and Pennsylvania. The artist contemplates going abroad this summer.

Betty Tillotson announces the addition of Samuel Gardner, American violinist, to her staff of artists. Mr. Gardner, who is one of the outstanding violinists of the country and whose reputation and career have been built upon sincerity of purpose is also well known as a composer and conductor.

Salmond's New York Recital

Felix Salmond, cellist, will give his New York recital in Town Hall on March 31, with Dr. S. Rumschisky, pianist, as collaborating artist. The principal numbers on his program will be Beethoven's sonata in G minor, No. 2; the Variations Concertantes of Mendelssohn, and Bach's third suite in C major for cello alone. Mr. Salmond has been engaged to play with the Liederkranz Club of New York, April 20. Other April engagements include appearances with the Lyndon Wright Choral Club in Yonkers, April 16, and the following day at Princeton.

Clancy Possesses "Ideal Radio Voice"

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The foregoing telegram which speaks for itself, was received by Walter Anderson, Mr. Clancy's manager, from the Maple Leaf Milling Company of Toronto, Canada, following the tenor's recent appearance over CKGW.

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Foreign News in Brief

ALEXANDER ZEMLINSKY SUCCEEDS SIEGFRIED OCHS
BERLIN.—Alexander Zemlinsky has been appointed conductor of the big choral concerts with orchestra, given by the chorus of the Berlin High School for Music, in place of the late Siegfried Ochs. The a cappella concerts will be in charge of Hugo Rüdel.

KORNGOLD WRITING JAZZ OPERA
VIENNA.—Erich Korngold is working on a jazz opera, which will have its world premiere in Berlin.

BARTOK DEDICATES NEW WORK TO SZIGETI
BUDAPEST.—Bela Bartok recently finished a rhapsody for violin and piano which he has dedicated to Joseph Szigeti.

SIR HENRY WOOD AGAIN TO CONDUCT "PROMS"
LONDON.—It has been announced that the Promenade Concerts will be given, as usual, at the Queen's Hall next year, under the direction of Sir Henry Wood, from August 10 to October 25. They will be under the auspices of the B.B.C., and are to be broadcasted, as last year.

JOSEPH ROSENSTOCK TO BE SUCCEEDED BY ERICH BÖHLKE
BERLIN.—Joseph Rosenstock, who will take up his new post at the Metropolitan next autumn, will be succeeded as musical director of the Wiesbaden Municipal Theater by Erich Böhlke, who now holds the same post in Coblenz.

SUCCESSFUL CONDUCTOR COMMITS SUICIDE
BERLIN.—The gifted young conductor, Hans Levy-Diehlm, who, at the age of twenty-one, held a post at the Berlin Municipal Opera, committed suicide on Saturday night, Feb. 16. At the time of writing no reason had been found for this action.

Of well-to-do parents, living on the Swiss side of the Lake of Constance, he had no financial worries and his career had been the brilliant one of a child prodigy. A few weeks ago he conducted the first Berlin performance of Bela Bartok's opera, Duke Bluebeard's Castle, and won unanimous praise; there were also many predictions of a great future for him.

His suicide followed a particularly brilliant performance of Manon, at the close of which he chatted gaily with his friends in his dressing room. The next morning, when a maid tried to call him, she found him dead with a bullet wound in his temple. He was lying on a sofa surrounded by burned out wax candles; all the electric lights were turned on and he clutched in his left hand an unfinished manuscript entitled "Parting." On the table were letters to his mother and sister.

It has been suggested that a criticism or fancied offense is the cause of his suicide, for he was morbidly sensitive, and on his attention having been called to a trifling mistake, last year, he left Berlin in a dudgeon, went back home to Switzerland and was only persuaded to return to his work four weeks later.

HANS KNAPPERTSBUCH RETIRES
BERLIN.—According to the B. Z. am Mittag, Han Knapertsbusch, general director of the State Opera in Munich, recently resigned from his post as a result of a criticism that appeared in a Munich paper. He became so embittered over the criticism that all efforts to persuade him to retract his resignation have been in vain.

PFITZNER WEEK IN MUNICH
BERLIN.—Munich is planning to celebrate Hans Pfitzner's sixtieth birthday by giving a Pfitzner Week in May. The celebration will be under the joint auspices of state and municipality.

SHAKESPEARE BIRTHDAY FESTIVAL FROM APRIL 15-MAY 18
LONDON.—The Shakespeare Festival, which will be given in the temporary theater on Greenhill Street in Stratford-on-Avon, will be held from April 15-May 18. Among the plays to be given are Twelfth Night, King Richard the Second, The Merchant of Venice, The Taming of the Shrew, Macbeth, Hamlet, Much Ado About Nothing and Sheridan's School for Scandal.

Gladys Baxter Enjoys Another Personal Triumph

Recent reports from Chicago show that Gladys Baxter has the united praise of the daily papers in that city for her glorious characterization of Countess Olga in Music in May, the current production of the Messrs. Shubert.

Although the role is very brief, Miss Baxter's arresting personality and luscious voice have united to make this part of tremendous importance in the performance. Ashton Stevens paid glowing tribute to her splendid acting and remarked that "these unaccustomed hands were clapping themselves pink yesterday after Miss Baxter had warbled a brace of Russian airs and then climaxed her spell in the very modern interpolation No Other Love."

After the success of Miss Baxter last year in Countess Maritza, it must be very gratifying to her teacher, John Hutchins, the "vocal diagnostician," to know that she has repeated her success in a new production with the Shuberts.

Eugene Goossens on Tour

Eugene Goossens closed his season with the Rochester Philharmonic Orchestra on February 15 before a capacity audience that became so demonstrative that the conductor was obliged to respond with a speech at the end of the program. After the concert Mr. Goossens left immediately for his tour, which includes many appearances as conductor of the Philadelphia Orchestra and the St. Louis Orchestra. The Philadelphia Orchestra occupies his time until the end of the first week in March, when he takes over the St. Louis orchestra for sixteen concerts, ending April 7. He will then return to Rochester for a few days and expects to sail for England, April 30. His recently completed one-act opera, Judith, with libretto by Arnold Bennett, will have its premier at Covent Garden under the direction of the composer some time during the summer.

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Rachel Morton Unanimously Praised by Critics

A truly fine example of the high regard in which Rachel Morton is held by the press is perhaps this excerpt from the Brooklyn Daily Eagle: "It was obvious to all who heard Miss Morton that here was a singer who regarded her calling as an art rather than a profession." And that Miss Morton is an "artist" is further evident from the comment in the New York Times, declaring that the singer revealed herself as an artist of rare gifts, both vocal and interpretative, in the realm of lyric song. "Miss Morton is the possessor of a voice of great natural beauty, fine in texture, and with a resonance and color which are the result of sound training



RACHEL MORTON

in the fundamentals of her art," said the Times. Although her soprano voice is one of "prodigious volume and strength," the critics were unanimous in their belief that Miss Morton could doubtless excel on either the operatic or the concert stage, for at her recital at the Gallo Theater earlier this season she proved her ability to regulate the volume of tone and adapt herself to the requirements of a recital appearance.

This opinion was also shared by the Boston critics, the Globe declaring that Miss Morton certainly has a grand opera voice, a pure and powerful soprano, with the clarion quality on high notes that the modern opera audiences so love. "But," said this paper, "Miss Morton was much more at home in German lieder by Strauss and Wolf, than is the average prima donna when transported from her proper operatic sphere to the bare austerities of the concert hall. She sang with due attention to the dramatic text." In her French and English songs she also showed her skill as an interpreter, while "Isolde's narrative," according to the critic of the Globe, one of the most taxing numbers in the entire repertoire of the dramatic soprano, she sang capably, reserving her strength for the concluding outburst of wrath against the perfidy of Tristan."

The critic of the Boston Post found especial pleasure in Miss Morton's singing, because, he said, there are comparatively so few recital singers who can do justice to songs of the more dramatic type, but here was a soprano whose amplitude of voice and whose breadth of style enable her to cope with pieces that are the despair of singers less substantially equipped.

Besides being the possessor of a fine soprano voice, long in range, big in volume and sonorous throughout its length, the Boston Herald noted that Miss Morton also has developed a very good technic. "She can do what she will. She wills, luckily, to sing musically," said this paper, adding that she has much to work with, voice, temperament, technic, intelligence, the power to sustain a tone, a song, or a mood, through to the end.

Julia Larsen Pupil in Recital

Mary Elizabeth Christine, violinist, pupil of Mrs. Julia Larsen of New York, appeared in recital at the Centenary Collegiate Institute of Hackettstown, N. J., on February 12, before a large and representative audience. Miss Christine offered a versatile program that included numbers by Brahms, Lehar, Saint-Saëns, Kreisler and Schubert. She displayed an intelligent understanding of her instrument and handled it in a way that reflected the thoroughness of the training she has received at the hands of Mrs. Larsen. Much applause and many floral tributes were her reward. Early in April, Miss Christine will appear as soloist with the Washington (N. J.) Symphony Orchestra.

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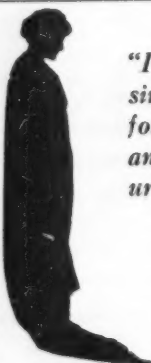
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Recent Publications

New Music, January, 1929.—The January edition of New Music, a quarterly of modern composition, published in San Francisco by Henry F. Cowell, has just appeared. This magazine, as has already been recorded in earlier reviews, contains no reading matter, its offering being confined exclusively to musical scores of the ultra-modern type. The present issue contains the Fourth Symphony of Charles E. Ives, or at least, although it is so stated on the cover, as a matter of fact it appears that this issue contains only the second movement of this symphony. The symphony actually consists of four movements, of which the prelude and this movement were performed in New York in 1927 by Pro Musica, under the leadership of Eugene Goossens. This movement is scored for full orchestra, solo piano and orchestra piano played by four hands. It is said that Charles E. Ives was born in Danbury, Conn., and comes from old American ancestry. Therefore it might be assumed that his music would, in some slight way, reflect Americanism, but the present reviewer, who is also of American birth and of very old American ancestry, is unable to perceive any sign in this music of an expression of what he feels to be Americanism. This does not mean that the reviewer is right and that Ives is wrong, or that Ives is right and the reviewer wrong, since at present no one is able to define Americanism, or to suggest what its expression in music might be. The reviewer does not pretend to be able to read this score and to form any mental picture of its sound, but his memory of it from the Pro Musica performance is that it was just simply awful, from beginning to end.

(G. Schirmer, Inc., New York)

Octavo Music

Alleluia, Sing His praise, an Easter anthem by M. E. Florio.
Benedictus es Domine in E Flat, by Rev. N. Herbert Caley.
An Invitation, by Adolf Weidig.

Violin Music

On the Hilltop, by Grace White.
Valse-Caprice, by Grace White.
The Little Patriot, by C. W. Krogmann (arranged by C. Grun).
Twilight Voices, by Granville English.

Vocal Music

Since You Came, by Serge Walter.
Three Encore Songs, by Florence Turner-Maley: Out Beyond the Window-Pane; Wishing; The Longest and Shortest Day.
Roumanian Serenade, by Menotti Salta.
A Day Will Come, by Gordon Balch Nevin.
I Heard a Chirp, by L. J. Oscar Fontaine.
The Moon, by Roland Farley.
Two Songs by H. Gifford Bull: Saint Bride's Eve, and Through the Waning Seasons.
Omar's Rose, by Mortimer Browning.
Down from Pacheco, by Carl John Bostelmann.
I Hear Thee Sweetly Singing, Nightingale, by Ida Bostelmann.

(J. Fischer & Bro., New York)

Organ Music

Cantilena e Musetta, by Melchiorre Mauro-Cottone.
Sketches from Nature, by Joseph W. Clokey.

REVIEWS

(Wm. H. Wise & Co., New York)

My Own, a song by Rudolph Gruen.—The words are by Tagore—"You are the evening cloud floating in the sky of my dreams." The music, by a singer (who was scheduled to give a New York recital on March 7) is music for the singer—singable and vocally effective. Mr. Gruen has dreamed a dream of gentle passion in the making of his music and has given it a wealth of warm harmonic color as well as melodic beauty, weaving about his tune a gossamer web of glowing iridescence that is irresistible. A song that should win instant success!

Give Me a Tender Heart, a song by Rudolph Gruen.—A gift of true melody has enabled the composer to enhance the beauty of an attractive love poem by the addition of music conceived on broad lines and drawn to a pointed climax. The result is a brilliant song, a song that will prove attractive to audiences as well as to singers. The piano furnishes excellent support to the voice and is vivid without being difficult.

(Westminster Press, Philadelphia)

The Church School Hymnal for Youth; Songs for Men; The Smaller Hymnal.—The Church School Hymnal for Youth is a large book, extremely well edited and neatly printed on good paper and solidly bound. It contains, beside the hymns, a certain amount of instrumental music likely to be useful in the church service, and the words for various worship programs. The selection of hymns has been careful, the music being of a dignified nature and words having been selected for all possible occasions. The same is true of the Smaller Hymnal, which is issued under the auspices of the Presbyterian Board of Christian Education, Philadelphia, and has been edited by Louis F. Benson, D.D. It is an altogether excellent book. Songs for Men is a paper bound pamphlet of seventy-five pages, and the hymns in it have been selected with a view to singing by bodies of men of all sorts, wherever they may be gathered together.

(J. Fischer & Bro., New York)

The Emperor and the Nightingale, a cantata for children's voices by Franz C. Bornschein.—The librettist of this work is B. H. Fitzgerald, and the story is based upon a Chinese legend. It is a very nice little story, and has been put simply but interestingly to music. The whole thing is bright and full of movement, dramatically expressive, and sure to please young singers and both young and old audiences.

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Viola Bridges Sings at Stephens' Studio

It was a large and distinguished audience that heard Viola Bridges, contralto, give a song recital at Percy Rector Stephens' attractive studio on February 18.

Garbed in a red velvet gown trimmed with gold embroidery, Miss Bridges made a striking figure as she faced her audience; for she is a brunette type of dashing color and arresting physique. Her program was unusual in that it did not follow the usual form of progression from the



VIOLA BRIDGES,

who recently gave a recital at the studio of Percy Rector Stephens

classic groups to the moderns, but opened with two songs by Sibelius and two by Respighi. Then came a lovely group of German songs in which the singer seemed to have found an especial glow of inspiration. The singer is blessed with a natural poise which allows her to make the most of her emotional flights; she has a voice of large range that is especially rich in its lower range; she has an excellent delivery, a sincere style and an adaptability for color.

A unique feature of the recital was the work, *Il Tramonto*, by Respighi, in which the singer was accompanied by a string quartet made up of members from the Philharmonic-Symphony. Mr. Stephens explained that the composer had used Shelly's poem, *Sunset*, and he gave an outline of the poetic thought. Miss Bridges was very successful in establishing the dreamy, tenuous atmosphere of the work which Respighi has so admirably worked into the composition. One could not help but admire, also, the accurate manner of singing, because the work can hardly be called a complete whole; there are portions of it where the voice seems to have no relation to the accompaniment and then it is indeed a task to progress on pitch and in complete harmony and rhythm.

She then added two groups more, one in French and the other in English, the former containing two delightful works by Poldowski, *L'Heure Exquise* and *Dansons La Gigue*, which she sang with much of the French flavor.

Miss Bridges was applauded heartily during the entire concert and it was an applause which showed that her listeners were appreciative and sincere.

Activities of Eastman School of Music

The Eastman School of Music, Rochester, N. Y., is having an active concert season this year. On February 18, the Eastman School Chorus, Dr. Howard Hanson, conductor, sang the finale of Bloch's rhapsody, *America*, at a concert given by the Cleveland Orchestra under the direction of Sokoloff. The eleventh in the series of American composers' concerts given by the Eastman School took place in Kilbourn Hall, on February 22, at which time the program consisted of chamber music works by Bernard Rogers, Henry Cowell, Colin McFee, Adolph Weiss and Henry Gilbert. In the performance of orchestral numbers included in this series Dr. Hanson has the assistance of a little symphony orchestra, composed of fifty members of the Rochester Philharmonic.

On March 7, the Eastman School Chorus, Dr. Hanson conductor, and the Eastman School Orchestra, Samuel Belov conductor, will give a concert which will be open to the people of Rochester. Dr. Hanson will direct a performance of Leo Sowerby's *Vision of Sir Launfal*, for chorus and orchestra, and Mr. Belov will conduct the orchestra in the prelude from Wagner's *Meistersinger* and in Elgar's *Enigma*.

Kroll to Leave Elshuco Trio

In order to devote himself exclusively to solo work in the future, William Kroll, violinist, and for seven years associated with the Elshuco Trio, has tendered his resignation as a member of this organization, to take effect the end of this season. The other members of the Elshuco Trio are Aurelio Giorni, pianist, and Willem Willeke, cellist. Mr. Kroll also has resigned from the South Mountain Quartet, founded by Mrs. E. S. Coolidge of Pittsfield, Mass., of which he was a member for six seasons.

On March 20, Mr. Kroll will give a recital at Carnegie Hall, at which time he will present two new compositions of his own, *Valse Triste* and *Cossack*.

The Washington Post, commenting on a recent appearance of Mr. Kroll with Mrs. Coolidge, stated: "An appreciative audience heard Mr. Kroll and Mrs. Coolidge give the opening number, a Mozart sonata for violin and piano, played . . . with great beauty of tone, musicianly interpretation and excellent balance. Mr. Kroll's tone is clear, sonorous and vibrant. . . . The concluding work was a sonata for violin and piano in which Mr. Kroll again scored."

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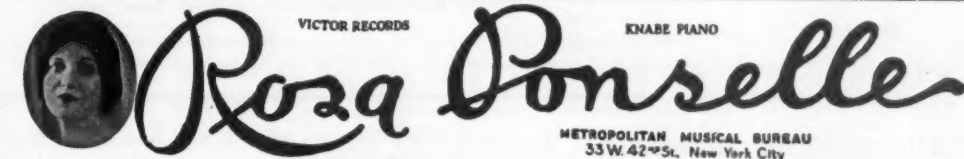
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INFORMATION AND BOOKLET ON REQUEST

MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature

Conducted by Albert Edmund Brown

Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York.

Movement for Memorial to Stephen Collins Foster

At the Wednesday morning meeting of the Department of Superintendence of the National Education Association held in Cleveland last week, the following communication was read from the platform:

"The Research Council of The National Music Association desires to ask that you announce at some open meeting of your convention in Cleveland the commendable project now being undertaken in Pittsburgh, Pa., looking toward the erection of a National Memorial to the memory of Stephen Collins Foster, whose outstanding compositions in the field of music have given him a place among America's immortals.

"It is but fitting that such a Memorial should be erected in the city of his birth, where his old home still stands as a Foster Shrine, and where his grave is visited by thou-

THE CONFERENCE SEASON

The annual music conference season is just around the corner, and the five sectional conferences pertaining to music in the public schools will be held during March and April. This country is "conferenced" to death, but there can be no mistaking the tremendous values that these meetings have offered in the development of music in the schools and colleges of this country.

Starting 'way back in Keokuk, Iowa, just over twenty years ago, a comparatively few earnest souls who were interested both in the music and the youth of America got together and organized our present National Conference, which now meets bi-annually (in the "even" years). Last April in Chicago there were over five thousand people in attendance. Next year in the same city there will be many more, for the work in the public schools is growing and the personnel is becoming higher as the years go by, and so are the standards that must be met by those who enter the profession.

After the National Conference had been formed, there sprang up in Boston, in 1917, the Eastern Conference, which was organized and promoted by leading music educators in the schools of the east. After the organization of the Eastern Conference there came the organization of similar bodies throughout the country. At present there are conferences enough to serve everyone who desires to attend. The meetings of the sectional conferences occur in the "odd" years, and during 1929 are as follows:

Southern Conference—Next meeting to be held in Asheville, N. C., March 6, 7, 8, 9, 1929.

Eastern Music Supervisors' Conference—Eleventh meeting to be held in Philadelphia, March 13, 14, 15, 1929, at the Benjamin Franklin Hotel.

Northwest Music Supervisors' Conference—Meeting at Spokane, Wash., April 10, 11, 12, 1929.

Southwest Music Supervisors' Conference—Meeting to be held in Wichita, Kans., April 10, 11, 12, 1929.

North Central Music Supervisors' Conference—Meeting to be held in Milwaukee on April 16, 17, 18, 19, 1929.

With five conferences going on at about the same time it is often difficult for the program makers easily to secure the speakers and attractions which they desire. However, report comes to us that the programs this year are to be of a high order. Supervisors everywhere should go to their own sectional conference. Make all contacts that you can. A music educator making such contacts will go back to his schools refreshed and inspired. The supervisor who does not attend, misses something. This is a cooperative world and we cannot do without the other fellow and the other fellow's opinion. Go to your sectional conference, even if you have to do it at a sacrifice! The live teacher cannot afford not to be "among those present."

sands of pilgrims every year who come from far and near to pay tribute to his memory.

"A site has been donated for this purpose in Pittsburgh's great civic center, upon which it is intended there shall be erected in due time an enduring testimonial to be known as the Stephen Collins Foster Memorial Hall—a hall to be dedicated to the cause and spirit of music, which will call for an expenditure of not less than a half million dollars.

"It is proposed that this Memorial Hall shall in every way be worthy of the dignity and the spirit of the city that gave Stephen Collins Foster to the world, and of the spirit of the American people as well. It is intended that this structure on the campus of the University of Pittsburgh shall express the full, rich, and ever increasing appreciation of every man, woman and child in the world, who has come under the spell of the Foster melody.

"It marks an epoch in the development of musical composition that the Foster Folk Songs should have been sung 'round the world. His was the universal gift that gave to his country and to this people, and to the people of the world, songs which will never die. So long as the race shall love the finer things in the world of musical composition, just so long will its heart thrill to the strains of Old Black Joe, My Old Kentucky Home, and the sweet refrain of The Swanee River.

"We have ventured to hope that you would be willing in your official capacity as president of the Department of Superintendence, to call this project to the attention of the superintendents, principals, teachers, and the children in the public schools of the land, for we have confidence to believe that they shall wish in some manner,—each in his own way,—to co-operate with the sponsors of this proposed memorial, to the end that the schools of the land shall have a share in stimulating anew a revival of interest in the music and the folk songs of this immortal son of the race.

"It is sincerely desired that when the sponsors of this movement shall have enlisted the interest and co-operation of the local musical organizations in a given community in this enterprise, that the schools of that community shall in their turn be willing to co-operate with such local musical organizations in promoting a community-wide interest in the songs of Stephen Collins Foster and in this proposed National Memorial to his memory.

"(Signed)

"THE RESEARCH COUNCIL OF THE NATIONAL MUSIC ASSOCIATION OF AMERICA."

Public Demonstrations of School Music

The popularity of radio broadcasting has already found its way into the schools and is serving as a means by which the general public is learning something of the musical activities of the public schools of the United States. The general effect of this music, however, is not as good as it should be, due largely to the fact that the pupils are taken out of their settings to broadcasting stations where the surroundings are strange, and have to perform with greatly reduced choruses and orchestras. This reduction in playing or singing strength detracts from the general musical effect. The question arises whether or not the public is really getting the correct impression.

A great deal of good work is being done in the schools throughout the country, and at the same time there is a lot of mediocre work. This is in no sense a criticism of the schools. It is because they are constantly making an effort to improve. Music of a more advanced order is being studied, with the distinct purpose of getting away from trivial and unimportant things.

MUSIC OF ANOTHER KIND

In the desire to improve high school music and make it of a superior order some over-anxious directors have forgotten what seems to be a very important issue, namely, the viewpoint of the average student. It is a fine thing to play symphonies and great oratorios, and no doubt the orchestra and the leader get all the necessary enjoyment and thrill, but, after all, the high school age is just what it is, and the average pupil likes music of a lighter order. The writer has heard several high school orchestras play symphony music with a certain degree of skill, and yet they gave a very poor performance of a march like Sousa's Stars and Stripes. In the average high school, the orchestra plays at the assembly. The march is a necessary part of school work, and in the writer's opinion it should be done as well, if not better, than the more advanced music.

High schools throughout the country, where the orchestras are not ready for advanced work, present playlets with music, simple musical cantatas like Percy Fletcher's The Walrus and the Carpenter, Denza's Garden of Flowers, and paraphrased music from grand opera choruses, all of which is good in itself and serves the purpose for which it was planned.

The point at issue has always been the fact that a very small audience hears the efforts of the high school pupils. A great deal of time is spent in preparation and the concert is given but once, and then they must turn to new efforts, a condition which has never been satisfactory either to the students or the teachers. The idea of broadcasting these high school concerts is an excellent one, because it will serve the purpose of bringing to the attention of hundreds

of thousands of people just what the orchestras and glee clubs are doing.

The spring concerts of last year were on a much higher plane than those given before, and no doubt this standard will be maintained.

WHAT MUSIC SHOULD BE SUNG

There will always be a controversy regarding a certain type of vocal music for high school pupils. It is an acknowledged fact that some high schools have already performed oratorios like Elijah. There are many people who think this is a musical distortion, and in some cases it is. S. Cole-ridge Taylor's Hiawatha's Wedding Feast has also been given, but music of this kind is practically beyond the vocal capacity of high school pupils, particularly the boys. It is not necessary to go into this advanced chorus field, because there are thousands of excellent compositions which are within the vocal ability of any high school group, and it is only over enthusiasm which has forced teachers into an effort of this kind. The whole thing is really too ambitious and should be left to the adult chorus.

PRACTICAL SUGGESTIONS

A very practical suggestion for the broadcasters was made recently by a supervisor regarding the music memory contest. Millions of children throughout the United States are each year engaged in studying advanced music through the music memory contest. These pupils are largely listeners, not performers, and a great many must depend entirely upon their school instruction for musical knowledge. There is no opportunity in the home. The supervisor in point asked if it would not be a good thing for the broadcasting companies to use the music memory selections as part of their programs, either before or after, or even during, the bedtime stories and children's talks generally. Any type of instrument or group of ensemble players or singers could render this service. At the same time a short descriptive account of the composition in question could be given, and by this means parents as well as children would be made acquainted with music of a superior order.

There is not a great deal of objection being made to the varieties of dance music being handed out nightly by the big radio corporations, but the fact remains that a little is enough, and as long as they propose to fill the air from ten to twelve every night with music of this kind, it is only fair to the rest of the world to give them a little music of a higher order, particularly the music which children are studying in the schools.

School Orchestra Contests

The Committee on instrumental affairs of the Music Supervisors' National Conference in cooperation with the National Bureau for the Advancement of Music has recently published the 1929 year book of the state and national school orchestra contests.

The aim of the committee in both the band and orchestra contests is to develop school instrumental music further through the increased public interest that is always apparent after these contests have been held.

Many handsome prizes are to be given this year, but these prizes are a minor consideration. Careful thought has been given to contest music for each class of orchestra participating. The number of classes has been increased this year from four to five to meet the needs of all schools which will be represented in these state and national competitions. Supervisors and others who may be interested may secure a copy of the year book by addressing The National Bureau for the Advancement of Music, 45 West 45th Street, New York City.

Placement and Service Department

This Department is conducted for the convenience of Supervisors of Music who are seeking positions and for Superintendents of Schools who desire to engage teachers of music. There is no charge for a single insertion. Copy should be concise and typewritten, giving all information. No names will be published. Address, School and College Service Dept., THE MUSICAL COURIER.—The Editor.

Band and Orchestra man desires position for September to instruct all band and orchestral instruments, also direct school band and orchestra. Has had thirteen successful years of teaching music in high and grade schools. Certificates to teach in Wisconsin, Minnesota and North Dakota. Can direct boys' and girls' glee club; also church choir, operetta, or oratorio. Special instruments; violin, viola, cello, bass, clarinet, saxophone and French horn. K. K. Wis.

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Supervisor or teacher of music wishes position in the grades. Teaching experience, seven years; age, 29; faith, Baptist; B.S. in Music degree. L. C. S., Courier.

Position in South desired by Supervisor of Public School Music. Two years' experience, College and Conservatory graduate, university training, two trips abroad specializing in voice; teaches voice, piano, chorus work; choir director; soprano voice. Available now. L., Courier.

MUSIC IN THE SCHOOLS AND COLLEGES

General Notes

Idaho

Boise.—The Bells in the Forest, an operetta for boys' voices, was recently given by grades seven and eight at the Roosevelt School here. The performances were directed by Lilly J. Eichelberger and Cecelia McGrath. The Fairy Shoemaker was also given by the Vocal Department. Judith Mahan is the Supervisor of Music.

The Messiah was presented in Boise High School with a chorus of sixty voices and orchestra of twenty-seven pieces, and four prominent town soloists. It was directed by Lloyd Bender, teacher of voice in Boise High School. This is the annual gift to the community. A packed house greeted the performers.

Kentucky

Bowling Green.—The Bowling Green State Normal College orchestra, under the capable direction of Charles F. Church, Jr., gave its mid-winter concert in the college auditorium on February 19. It was assisted by Kathryn M. Sams, soprano, and the College String Quartet.

This group of thirty students presented an excellent program of Brahms, Beethoven, Bizet and Schubert numbers, playing with a style and finish which provoked enthusiastic comments from the audience.

North Dakota

Cooperstown.—The mixed glee club of the Coopers-town, N. D., High School will present the operetta, Belle of Barcelona, on March 4.

On February 22 the Central School grades presented two operettas, Peter Rabbit and Miss Goldilocks. Both operettas were supervised by Esther L. Giere, music supervisor.

Minot.—The executive committee of the North Dakota Educational Association held its annual meeting this month. At this time it was decided that the state convention should meet at Minot, November 4, 5 and 6, 1929. This meeting is to be opened on Sunday evening, November 3, with a Vesper Service, and will continue over Monday, Tuesday and Wednesday. The change to the early days of the week is an innovation in this State, but the plan has been followed with success in other states and by the National Association, and will be tried here for one year at least. In place of the All-State High School Band, which has so successfully functioned for the past two years, the committee voted that, in order to give all phases of school music an equal opportunity, it would be advisable this year to sponsor an All-State High School Chorus. Peter W. Dykema of Teachers' College, New York City, has agreed to come to North Dakota for the three days of the convention and will train these young people for three days and will also have charge of the convention music for this meeting. The committee was reluctant to dispense even for one year with the fine band that has been a feature of the convention for the past two years, but felt that in fairness to other lines of public school music this plan should be followed for 1929.

The committee is in correspondence with three educational lecturers of national reputation, and the members of the N. D. E. A. going to Minot next fall may anticipate a worthwhile program.

Fargo.—In the Elementary, an orchestra has been organized from the best material available in the violin and wind instrument classes. At the present time, twenty-four violins, three cornets, two clarinets, and one saxophone, are enrolled. The orchestra will appear on the May Festival program. The fifth and sixth grades will give a cantata at that time also. This work is being conducted by Signe Euren, supervisor of music.

South Carolina

Spartanburg.—Converse College School of Music is having a good year with full enrollment. Besides the regular entrance examination in Elementary Theory and Harmony, and in applied music majors, the new regulations require an average grade of eighty or over in the four

years' work in the High Schools. This was put into effect this year with the freshman class.

Some new features in the work in the School of Music are a series of evening concerts by the advanced students, and a plan for honor courses in music, which has been carefully written out as to regulations, qualifications, eligibility, purpose, and course requirements.

The annual choir and choral contest, held under the auspices of the School of Music, is scheduled for April 13. Entries for this year's contest are many, and there is increased interest, especially in the classes given over to graded schools. Prizes both in money and loving cups will be awarded and the judges will be prominent musicians.

The thirty-fourth annual Spartanburg Music Festival will be held on May 14 and 15 in conjunction with the commencement exercises. Several new features, and one at least which is entirely original with the Spartanburg Festival, are being introduced. The Barrere Festival Symphony Orchestra will assist the choral societies, Converse College Choral Society and the Spartanburg Music Festival Chorus. There will be four concerts, the first devoted to the children's afternoon at which the Spartanburg Children's Chorus will sing the cantata, Pan On a Summer Day, by Paul Bliss; the second concert will present the cantata, Walpurgis Night, and the opera, Cavalleria Rusticana, in concert form, with Metropolitan Opera and eminent concert artists singing the solo parts. There will be a symphony afternoon concert, at which Mr. Barrere will appear as

Music Educators of Note

J. J. COLEMAN,

who for eight years has been the successful director of music in the Public Schools of Pomona, Cal. Before going there Mr. Coleman served as head of the music department in the State Teachers' College at Wayne, Neb., for nine years. He also has charge of the Department of Public School Music at Pomona College.

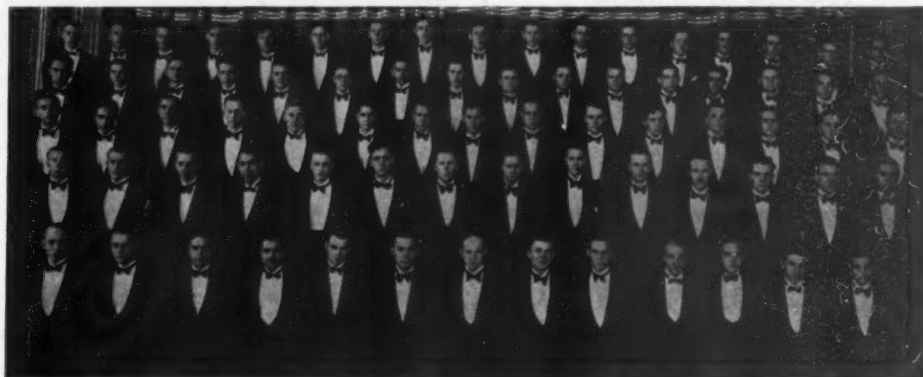
Mr. Coleman received a fine training for the profession in which he is so successful, having attended State Teachers' College, at Cedar Falls, Iowa, Des Moines University, and Valparaiso University at Valparaiso, Ind., and University of Chicago in Chicago.



flute soloist; and the final concert, known as Artist Night, will be given by the orchestra and two outstanding stars.



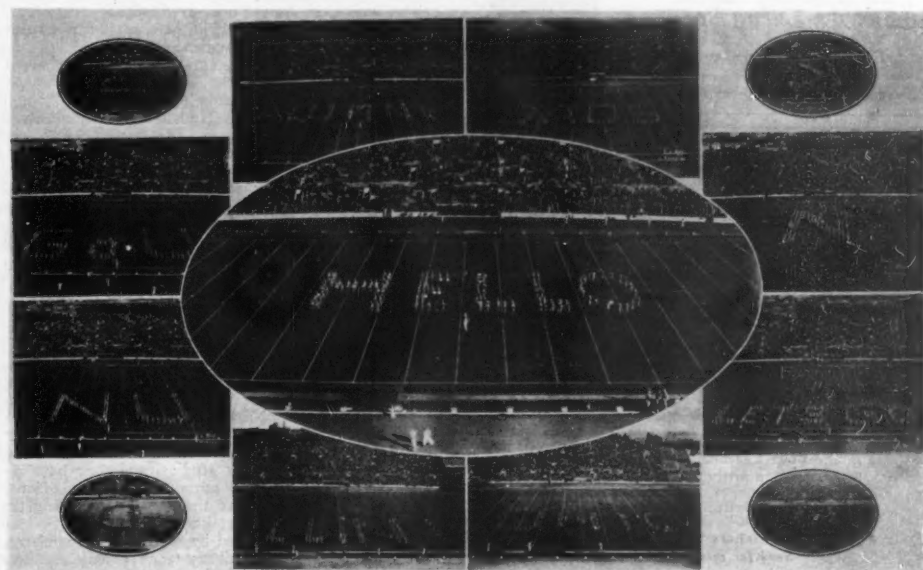
THE GIRLS' GLEE CLUB AT NORTHWESTERN UNIVERSITY, which contains 156 members. It is somewhat larger than the ordinary college glee club; in fact it is a woman's chorus which does splendid work under the fine direction of Mr. Bainum. The standards of college glee clubs is steadily rising, as is also the status of musical education in general.



THE MEN'S GLEE CLUB OF NORTHWESTERN UNIVERSITY. This organization, under the direction of Glenn Cliffe Bainum, won third place in the Twelfth Annual National Inter-collegiate Glee Club contest held in Carnegie Hall, New York, some months ago. There are seventy-five members in the club at Northwestern University.



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Morgan Trio Plays for Royalty

The Morgan Trio was recently summoned to Kensington Palace, London, to play for Their Royal Highnesses Princess Louise and Princess Beatrice (sisters of the late King Edward the Seventh and aunts of the Kaiser) by Minnie Cochran, lady-in-waiting. The girls hardly believed the good news until a letter with the crest arrived and all their English friends were very much astonished at the invitation.

They took Virginia's harp carefully to the waiting open taxi and just as they were getting into the car loaded with their instruments and costumes they met George Bernard Shaw and had a few words with him, as he lives in the same apartment house in which the Misses Morgan were staying as guests. A few police were encountered as they entered the palace grounds and when their venture was explained they were allowed to continue on their way. When they had tuned up and were arrayed in their early Victorian costumes, they entered the beautiful salon and Miss Cochran presented them to the Princesses. They had already had occasion to make the low curtsy which is the custom when greeting royalty, and everyone was most kind and informal.

They were much surprised to have at their disposal a Chickering grand piano which Princess Beatrice explained to them after the concert was presented to her mother on her jubilee. The Princess Beatrice, after the English fantasy, asked who arranged the melodies, for she has the reputation of being one of the most musical of the royal family. The trio was pleased to tell her that they were done by Clarence Lucas. The Spanish music made quite an appeal, especially to Princess Beatrice as her daughter is the present Queen of Spain.

It was unfortunate that the trio could not stay a little longer in London but they were playing three days later in Paris. Princess Louise said she regretted the impossibility of seeing the girls again, but as she will be on the Riviera in February, visiting her brother, the Duke of Connaught, and the trio has already been asked to play again for him, they are looking forward to this meeting on the Mediterranean coast. The Morgan Trio is probably the only American one to have played thus and the atmosphere of sincere interest in the music made them forget everything except playing their best. In their Paris studio one of the most cherished souvenirs is a signed portrait of Princess Beatrice "in memory of our Heure de Musique," on November 30.

The trio recently played in Paris for the French war blind at which both French and American society were well represented, and the Phare de France, as it is called, was crowded. Their Christmas selections from English, Swedish and French music were quite unusual. The trio has several other private engagements in Paris and later they will tour Italy and the Riviera where they have many engagements.

Rudolph Gruen's Early Audience

An extraordinary story is told of how Rudolph Gruen, the young American pianist, who plays in recital in New York at Town Hall on March 7 and in a two-piano recital with Frances Hall at Steinway Hall on April 19, used a packed motion picture theatre for his studio, while a feature film was showing.

The pianist was fourteen years old, the story goes. Born to the piano, he had always played. Then he was working to earn money for the advanced studies that were to fit him for his career. His job was at the piano in the orchestra of a St. Louis motion picture theatre.

Night after night he played with the orchestra, each night reading at sight a new score for a new picture. The director of the orchestra was a former first violinist of a well known symphony orchestra. He recognized at once that here was a young artist of exceptional endowment. So did his fellow musicians of the theatre.

Then began a conspiracy. Gruen should have his chance to practice the great music he loved, while he worked for the money that paid for his studies. Every night, when the score for a new film was ready, Gruen found a blank space in it marked with his name. That was to be his—a solo number, his own choice. Every night at a certain point in the feature film, the orchestra stopped playing. The young artist began to play alone. Sometimes it was a nocturne or an etude of Chopin, sometimes a rhapsodie of Liszt, or an impromptu of Schumann, sometimes a suite of Grieg. The picture went on. The audience sat silent in the darkness. The boy at the piano played as he dreamed of playing to great audiences, in New York, in Europe.

And then came his great thrill. No matter what the picture, night after night the audience forgot it in the superb playing of this young genius, and burst into prolonged applause.

He had thought he was only practicing, even though he had dreamed something else. He had forgotten all about the picture, all about the audience. The applause that brought him to a realization of his environment also lifted him to a pinnacle of happiness. He knew then that he would succeed.

That is the story they are telling, today, about Rudolph Gruen, and they say that the ecstatic applause of the greatest audience he has ever had since, has not thrilled him more than that unexpected response from his forgotten movie audience in the studio that was a motion picture theatre.

Reuter's California Master Class

The third season of the master classes conducted by Rudolph Reuter in California will start in Los Angeles on July 8 and end August 31—a session of eight weeks, as before.

This summer the classes will be conducted in the spacious studios of Birdene McNamara, in the Wilshire district, the former quarters having been found to be too small for this growing session. Mrs. McNamara has in past summers held other master-sessions in her studios, and they have proven admirably adapted to this purpose. Quiet, spacious and with a small stage, they give the player the feeling that he is playing in a small concert hall.

Mr. Reuter will be assisted by several artist students, and will conduct classes as well as teach privately. Lectures will form part of the curriculum.

The business arrangements will be in the hands of Mrs. McNamara for the coast, and conducted by Mr. Reuter's Chicago secretary for all other inquiries.

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Augusta Cottlow's Student Meetings Are Bringing Excellent Results

Well Known Teacher's Pupils Play for Each Other and Criticise Each Other

Augusta Cottlow was seen in her Steinway Hall studio recently, and had some interesting things to say about her teaching. She became enthusiastic about the results which have been attained from her monthly meetings of pupils. At these monthly meetings the pupils play for each other and are required also to criticise each other. Each pupil who plays has the stimulus of the knowledge that he or she

they write criticism, must bring out those good points clearly and definitely.

"One of the things that has resulted from these monthly meetings," continued Miss Cottlow, "is the fact that each of the students now takes an interest in the development of the others. The class, instead of being a number of individual, disconnected units, has become a single whole, and there is a wealth of competition and mutual interest."

At the end of every monthly meeting, the written critical papers of the students are gathered up and the comments of each one of these amateur critics set together and typewritten. They are not signed, however. The pupils amuse themselves trying to guess who wrote this or that, but they generally guess wrong. They cannot really tell who the critic is. The criticisms are frequently extremely just, and where a number of critics agree on some particular point, that is evidently valuable to the player who is being criticised.

Miss Cottlow says that she gives her pupils careful guidance not only in the study hour but for home work as well. She points out to them that while they are only in the studio perhaps once a week for an hour, there are many days when they are without guidance, and that unless those work days are well filled and properly organized, progress cannot be rapid. Miss Cottlow therefore outlines exactly what work is to be done and how it is to be done, and the student must tell the teacher at each lesson just what has been accomplished and the method that has been followed during the home work. Miss Cottlow says that the difference between slipshod practice and such carefully outlined procedure is very evident, and she states also that she can tell by results whether her pupils are following out her instructions or not.

One of the errors of teaching which Miss Cottlow greatly deprecates is the habit of giving students work of too difficult a nature, too advanced both emotionally and technically.

Students, says Miss Cottlow, will sometimes bring pieces of that kind to her and wish to be taught them, but she always discourages such a practice, for she believes that it not only interferes with the progress of the student's technical advance, but also does not allow the pupils to develop artistic ability.

Miss Cottlow has been at work for a long time and has now almost completed a book of exercises which she has written because she has not found things exactly suited to her individual method of teaching. This book will be published shortly, and its appearance is anticipated with interest.

Giannini Returning to Europe

Dusolina Giannini, soprano, has returned from Europe after an absence of over a year. She will remain here only six weeks, making a short tour as far as Kansas City, and will then return to London for a season of guest appearances with the Covent Garden Opera.

Friedberg Holds Reception for Yelly d'Aranyi

Annie Friedberg, manager of Yelly d'Aranyi, gave a reception for the violinist following her only New York recital on February 23. The gathering of English and American friends and artists present included Susan Metcalfe Casals, Mrs. Kobbé, Mrs. Fritz Reiner, Mr. and Mrs. von Gleber, Mr. de Leone, Mr. and Mrs. Arthur Bergh,



DENNIE MOORE,

who is featured in the new Warren F. Lawrence play, *Conflict*, which has just opened in New York following a successful road tour. Other productions in which Miss Moore has appeared are the Ziegfeld Follies, *The Demi-Virgin*, *The Trial of Mary Dugan*, and *Jarnegan*. Miss Moore is a firm believer in voice culture as an aid to effective performance on the speaking stage. She is now studying singing under the tutelage of Henri Barron, and declares that it is improving her health and her speaking voice and is giving her more assurance and the satisfaction that comes from self-improvement; she also finds it a recreation and diversion from arduous rehearsals. (Photo by DeBarron)

Mr. and Mrs. Franke Harling, Mr. and Mrs. L. Hodges, Miss Pond, Miss Vail, Alexander Grenier, Pierre Key, Walter Koons, S. Klibansky, Paul Reimers, Paul Kempf, Mrs. Carl Friedberg, Grena Bennett, Maude Roberts, Mrs. Charles Ames, Myrna Sharlow, Mr. Hitchcock, Florence French, Dr. Carter Cole, L. Wielich, and Miss Wielich.

Ezerman Foundation Concert a Fine Success

The first public concert given recently in Witherspoon Hall, Philadelphia, by the D. Hendrik Ezerman Foundation was a splendid success in every way. The hall was practically sold out, and all of the artists who participated were enthusiastically received by the audience. As a result of this activity, the concert committee was able to give almost a thousand dollars to the Foundation, which is an accumulative fund for the endowment of a scholarship in piano study to be identified with the Philadelphia Conservatory of Music, of which Mrs. D. Hendrik Ezerman is now managing director.

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MARCH 27th OPEN AT CARNEGIE HALL. Does any artist desire to rent Carnegie Hall for Wednesday evening, March 27th? The date has become vacant owing to a cancellation. Address:

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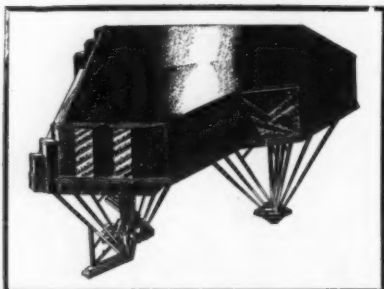
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EXPRESSIONS

Hermann Irion, President of the Music Industries Chamber of Commerce, Gives Some Figures on the 1928 Piano Production, and Predicts a Bigger Business in 1929—Some Sales Statistics from Cleveland, Ohio.

Hermann Irion, president of the Music Industries Chamber of Commerce, gives to the MUSICAL COURIER some data as to the piano production statistics furnished by the Chamber of Commerce for the year 1928. According to these records about one-half of the piano industry of the United States gave reports to it, all being members of the National Piano Manufacturers' Association. Mr. Irion says these figures show that somewhat in excess of 80,000 pianos of all types were made in the year 1928, and, as this number is about one-half of the production, as above stated, the indication is that the industry produced slightly over 161,000 units in 1928. These statistics are more accurate than the estimates of the supply trade and the plate manufacturers, for the reason that their figures could not include manufacturers who make their own actions and plates.

Mr. Irion then states that we all realize that the industry has had a few bad years, but, when we analyze the figures properly, we will find that the falling off in production has been entirely in the mechanical instruments, while the straight piano—that which can be played only by hand—has increased in number. That increase, in itself, is, Mr. Irion thinks, a very healthy sign so far as the industry is concerned, because it clearly denotes that there is a greater interest in the piano as an instrument to be played by its owner or the members of the family than as a purely mechanical contrivance to furnish music for amusement only.

The Future of the Straight Piano

Nobody can definitely say whether the public's interest in the player piano, Mr. Irion says, will be revived in any great measure, but we can confidently look forward to a rapid increase in the sale of straight pianos, both grand and upright, because of the much greater interest in piano-playing, as shown by the far greater number of pupils studying the piano in large and small conservatories of the country, as well as with private teachers. And this enthusiasm is now being extended through the splendid efforts of the National Bureau for the Advancement of Music in having piano classes established in the public schools of so many cities throughout the country.

It is a pity that it is not possible for the president of the Music Industries Chamber of Commerce to give the names of the manufacturers and the actual productions for any fiscal year. While the figures are accurate, as can be readily understood, it would be to far greater advantage if all manufacturers would give to the Chamber of Commerce, whether members or not, their yearly productions, for it would be of great value to contribute these figures to augment the statistics in the interest of the piano industry.

Accepting the figures given by the president of the Chamber of Commerce as accurate as far as they go it would be of greater value to the industry if actual figures could be given for the entire production, and these figures provided by the manufacturers themselves. As Mr. Irion says, the quotations of production given by supply houses are rather inaccurate, for some manufacturers make their own actions, others make their own plates. The United States Government endeavors to arrive at those figures that are given out through the Federal Chamber of Commerce in practically the same manner as does the Music Industries Chamber of Commerce. Governmental figures, however, are not always accurate, but they should be in an industry with as small a unit production as that of pianos.

The writer has stated time and again, it is not so

much of value to the piano generally as to the production of the factories, but as to the number of pianos that are sold during the given year. The MUSICAL COURIER has been making endeavors to arrive at some solution of this problem of the number of pianos sold by the dealers throughout the country.

Who Sold the Pianos?

There is an over-estimate as to the number of dealers given by the guide books, one figuring that there are about 5,000 dealers in the United States. If the figures supplied by the Chamber of Commerce giving the production of pianos for 1928 as 161,000 is correct, there is a discrepancy shown here when the effort is made to arrive at the average number of pianos sold by the 5,000 dealers.

We know that there are several retail organizations that sell more than 1,000 pianos per year, and there are a few that show 2,000 or 3,000 per year. There may be two or three houses that sell more than this number of instruments. This means, however, that the larger figures are those of houses with numerous branches, and in the estimates that are made by the so-called guides as to the number of dealers, the branch houses are counted as separate units when the buying power is, of course, with the main house.

Sales and Population

It is curious to look over the population of the United States when it comes to cities that would have a number of piano stores. There are fourteen cities in the country, according to the estimated census of July 1, 1927, with populations of over 500,000.

There are twenty-three cities with populations of over 200,000.

There are fifty cities with populations between 100,000 and 200,000.

There are ninety-nine cities with populations from 50,000 to 100,000.

One hundred cities with populations of 30,000 to 50,000.

All this shows a total of 275 cities running from 30,000 to 6,000,000, the last figures the estimated population of New York City, Chicago coming next with 3,102,800, Philadelphia with 2,035,900, and Detroit with 1,334,500.

Cleveland follows Detroit with an estimated population in 1927 of 984,500.

The Sales Picture in Cleveland

Naturally, the query will present itself here as to what has population to do with piano production? These figures are given to arrive at a survey that has been made of the pianos sold in 1927 and 1928 in Cleveland, Ohio. It may enable piano men of an investigating mind to utilize these figures as to population, the number of cities, etc., with the production figures furnished by Mr. Irion of the Chamber of Commerce.

In Ohio all instalment contracts are recorded, according to the laws of the state. It is easy, therefore, to go over the number of instalment contracts that have thus been filed, and thus arrive at the number of pianos sold in a city like Cleveland.

It must be remembered, however, that these contracts do not represent all the sales that are made, for, as a matter of course, cash sales are not legally filed.

It is Cleveland, Ohio, that is under consideration at this time. That city was utilized as an example of the number of pianos sold in 1927 and 1928. With a population of a million or more, it makes it easy to make some comparisons that will enable a comparison of production with distribution.

The MUSICAL COURIER has obtained a statement of the number of instalment contracts filed in Cuyahoga County for 1928 and 1927, which allows a comparison that is of value. Herewith is the table that represents the number of pianos sold on time by the different houses in Cleveland, with its million population.

	1928	1927
Wurlitzer	914	832
May Co.	691	735
Starr	394	385
Wolf	367	915
Schultz	187	331
Muehlhauser	172	203
Dreher and Lyon & Healy	154	195
American Piano Co.	296	361
Misc. houses	126	105
Total sales	3,230	4,062

The purpose of this comparison as to production and distribution will prove of value to those who are interested in the arriving at the savings in waste that predominate in the piano industry and trade today. This has been touched on time and again in these columns. If Cleveland can show a legal record sale of 3,230 pianos for 1928 and 4,062 for 1927, without considering the cash sales, we find that Cleveland has held up to its fair quota under the circumstances that prevailed throughout this country in these two years.

The Radio Fallacy

It must be borne in mind that the piano dealers of this country are radio crazy, and this must reach its readjustment through the arriving at an understanding that radios are being sold in the average piano store with the same overhead as are pianos. We know what the discount is on pianos, and we know that the 40 per cent. discount on radios can not cope with the piano when the overhead is carried on for both instruments at the same figure. Dealers will not segregate the radio. They go blindly about. It is hard for the average piano dealer to realize that he is losing money with the radio, and this loss will become greater as the service charges are increased.

Cash Sales

Some dealers state that it brings cash into their business. This question of the number of pianos sold in Cleveland, for instance, brings forth the cash sales, for cash is something that should be considered. It is a fair estimate, and it is concurred in by such men as Mr. Irion and George Urquhart, of the American Piano Company, that 20 per cent. of the pianos sold, generally averaged, are for cash. This must be added to the Cleveland figures.

In the old days, the cheap, no-tone boxes produced the highest percentage of instalment paper. In this day and time the better grade of pianos are sold, and this of course brings the piano dealer and salesman in contact with people who are able to pay cash, and it is a fair presumption to assume that 20 per cent. is a fair estimate. If there are dealers who do not get 20 per cent. cash in their piano sales, they should look into their methods and arrive at cash sales instead of training their salesmen to start in with prospective customers on a time basis without first ascertaining whether the cash could be obtained.

There is another feature as regards the Cleveland table that is herewith presented, and that is that due allowance must be made for the Dreher and Lyon & Healy statement, for the transfer of the Dreher business to Lyon & Healy, and the reconstructing of the old Dreher building must have interfered with the sales. Also, the same can apply to the American Piano Company in that there was a distinct change in the business affairs of that house in Cleveland during 1928.

Production vs. Sales

It is deemed by many that it is far more valuable to arrive at the number of pianos sold than at the

(Continued on page 55)

Piano and Musical Instrument Section

"Faw Down—Go Boom"

For one of a philosophic turn of mind, it is a genuine relief to turn from a serious study of the complexities and ramifications of the piano business to such frivolous subjects as, "Was Freud the only genuine Freudian subject?", or "Is any man greater than his press agent?" Even in the piano business there are matters of similar trend and depth, as, for example, "Which is the more important factor in a sale—the piano or the piano salesman?" All of these deep thoughts are inspired by an article appearing in one of the piano trade journals, purporting to be a serious discussion as to whether or not a piano should be considered as "merchandise." The writer of that article, it is only fair to state, strongly disapproves of this commercializing of the piano. The piano is, he states, "an implement of culture" to be sold on the "principles which guide in the sale of subscriptions to the Encyclopedia Britannica . . ." He further states that "it is perfectly ridiculous any longer to talk about merchandising methods for the piano based on the principles or practices of other trades." Now that is a frank and honest statement. It has the further merit of being almost true. And, also, it represents one of the reasons why the piano business today is in danger of being hopelessly outdistanced in inter-industrial competition. The one difficulty about treating the piano strictly as an object d'art, or "an implement of culture" is that, unfortunately, piano selling is a business, and the piano dealer is necessarily a business man. However, art and commerce go along together so closely that it is difficult to trace a definite line of demarcation. It may be vulgar to inject into the pure art atmosphere of the piano, such commercial considerations as annual turnover, advertising "punch," controlled overhead, advantages of cash buying as against manufacturer credit, holding past due on instalment collections to a minimum, etc., but there just doesn't seem to be any other recourse. It is plain silly to say the piano dealer can not learn anything from other business men just because they are engaged in other lines. Interchange of information is the key-stone of the modern business arch. Also, editorializing in this easy going and undignified fashion, the thought occurs that perhaps this whole matter of "culture" has been a bit overplayed. Most people don't buy pianos to improve their minds, broaden their vision, purify their spiritual aura, etc., but to get some pleasure and amusement from it. Or speaking more crudely, it's fun to listen to music, but it's even more fun to be able to produce it. Let's come down to earth. The piano is a true art product, but let us not forget that art and commerce must walk hand in hand as long as the vending of art products must be handled as a business proposition.

Manufacturers' Side Lines

While the piano dealers are arguing about what the radio is doing to the piano, the manufacturers of the basic musical instrument seem to be allowing their faith in the future of the piano to interfere with the production of pianos. We can not say that there are too many piano factories, but we can say with some certainty there is a lack of orders for pianos, and this due to the deleterious effect of the radio through the dealers giving up the piano in favor of the radio. Manufacturers of pianos are becoming imbued with the same lack of faith as to the piano, and several have gone into manufacturing other products. The Bush & Lane Company has entered into manufacturing radios and furniture. It is reported that the piano is secondary to the radio and furniture. It may be that this is a good move that will solve the carrying of a big plant in Michigan in a manner that will provide work for the factory organization and at the same time provide dividends to stockholders. It is a move that will undoubtedly be of benefit, yet in the trying out of this taking on side lines of production, no one should allow the piano to be secondary in efforts to sell. The piano dealers soon will find that the radio places them in about the same situation as are automobile dealers who are working on a less discount than the radio manufacturers allow. Let any dealer study the results as to profit-making on the part of automobile dealers, and it will be found that the manufacturers make the money while the dealers and their salesmen do the work. The same condition is to be found in the radio field. Piano manufacturers should stay with the piano, but carry over what now is with us as to losing enterprise for the piano. There are many

who do not believe that a retailer can operate at a profit on a 40 per cent. discount in any line. Probably it is all right when the products are nationally advertised and brings about a demand that does not have to be worked by the retailer. All will remember that when the slump in the talking machines and phonographs made its appearance, and it devolved upon the dealers to get out and create sales as in the piano, these musical instruments lost favor and dealers moved their pianos to the main floor that had been utilized as record and machine space for the 40 per cent. discount articles. Manufacturers are dependent upon the work of the dealers, hence the filling in by piano manufacturers with side lines like the radio. Stick to the piano. They can and are being sold by those dealers with nerve enough to go after piano sales.

The Causes of Failure

According to a recent survey of conditions in the grocery business, there was made an "astounding revelation" to the effect that there was an almost total lack of precise information on such matters as cost, expense, turnover, and profitability of customers, service and commodities. Commenting on these findings, the Journal of Commerce stated editorially that "the grocery trade is probably no more sunk in ignorance of certain vital facts regarding unit costs than the majority of trades into which many individuals possessing relatively small capital and little, if any, special training are free to enter. Like farmers, many business men fail because they have a mistaken impression that there is little or nothing to learn in order to attain success. If clearer ideas of the complexity of the problems that the successful business man must solve can be inculcated, a long step will have been taken toward elimination of some of the failures that afflict not only the grocery field, but many other lines of industry."

Musicians Reading the M. C.

As the dealer reads the Musical Instrument Section of the MUSICAL COURIER let him remember that there are thousands and thousands of musicians and music lovers throughout this country and in Europe who are doing the same thing. The many letters which are being received in the MUSICAL COURIER offices from wherever this paper circulates, and that means an international circulation, indicates that those who buy and use musical instruments are interested in whatever pertains to their manufacturing and selling. There has been a great deal of talk about international advertising on the part of the musical instrument makers. They certainly are receiving advertising through these columns, and the high grade pianos certainly will benefit by what is being said as to tone, and its relations to musical instruments. The radio benefits through what may be said about it. There is that combination being effected that so many who know the piano and other musical instruments will appreciate in the efforts that are being made to pull down the barrier that has existed for so many years between the musicians and those who manufacture and sell what the musicians themselves use in their work. It is likewise creating an interest on the part of those who listen to musical instruments and thus building to a desire for music in the homes.

Does the Radio Hurt?

It is a question in the mind of at least one piano man whether the selling of radios does not carry with it a risk element that is probably not considered by many. We hear constant complaints about the troubles incident to the maintaining of service through the radio and this naturally reflects upon those who sold them. We all know what damage is done when a piano gets out of order, and the same feeling is created on the part of one who may have paid even as little as \$75 for a radio if it does not give a return that is satisfactory for the programs that are broadcasted from the various stations. It is well for dealers to consider this service problem. The maintaining of a good name on the part of any business man is of importance. A radio, whether high priced or cheap, that may be sold to a family, and the musical education that is created through the radio probably leading to the sale of a piano, may be sufficient, through lack of service, to kill a piano sale, and give it to a competitor who may also be selling radios, but who would not be blamed for

the shortcomings as to service on the part of the one who did sell the radio. There are many who believe that much of the decline as to the player piano could be charged to lack of service. That, however, is a question that will probably present itself again if the player piano comes back through the efforts that are now being made to create a demand for it. The piano dealer who sells radios should give intense study to the question of service. Lack of service does great damage to name value and name value is of just as much importance to the dealer as it is to the manufacturer.

The F. T. Steinway Estate

According to reports recently released, Frederick T. Steinway, late president of Steinway & Sons, who died July 17, 1927, left an estate appraised at \$2,028,511 gross, and \$1,961,855 net after reductions of \$28,895 for debts and \$37,760 for funeral and administration expenses. He left the entire estate to his wife, Julia D. Steinway, with the exception of his interest of 5,630 shares of stock in the Steinway company, valued at \$579,890, of which she is to have the income. Upon her death the principal goes to Charles F. M. Steinway, nephew, William R. Steinway and Theodore Steinway, cousins, and Theodore Cassebeer, brother-in-law.

Phonograph Tone

Truly the public is long suffering in accepting substitutes when the genuine article is lacking. Over a long period of years the phonograph manufacturers enjoyed a substantial business, selling machines that only by the widest stretch of imagination could be termed musical instruments. The tonal range of the old machines was limited, its only extension being in the upper or treble register. Bass notes were non-existent. Listeners had to employ their imaginations to supply the missing octaves on either side. This condition was greatly improved in the new models, now considered a bit passé. The dynamic speaker for phonographs is the order of the day, and in this the same phonograph makers are committing an outrage on true tone, equivalent to that perpetrated in the earliest models made. Since the bass notes were submerged or non-existent for many years in phonograph reproduction, the "rain barrel" tone of the dynamic speaker was hailed as a real novelty. Its basis is a distortion of musical values so that the bass predominates. The upper register suffers as a matter of course. One prominent phonograph engineer recently admitted this impeachment, privately, but stated that it was what the public wanted. And that is what the public is getting. Meanwhile the proponents of real musical advance are despairing of ever being able to build correct tonal concepts with the influence of the phonograph, and to a lesser extent the radio, creating false estimations of musical values among the ordinary home listener. It seems the piano man who said, "What does the public know about tone, anyway?" might be correct, and if he is, the phonograph cannot avoid its share of responsibility for bringing this condition about.

Profits In Piano Tuning

With all the pianos in the homes of the musical people of this country it is a wonder there is not that attention to keeping the pianos in tune than is apparent from the number of piano tuners. Piano dealers do not give this branch of the art of piano manufacturing the attention they should. It is of vast importance that pianos be kept in tune. The talk about free tunings the first year is a bad investment. Why start the purchaser wrong? Get a tuning contract and then give service that will keep the owner in a good humor, and do not let the instalment payer have a valid excuse for not meeting payments promptly. There is too little attention given the service part of a piano sale. No matter if a piano be sold ten years, let this question of piano tuning be one of the most serious parts of running a piano business. One thing dealers should do is to keep at music teachers to keep their pianos in tune. Here is the real field for dealers to work in. It is a notorious fact that teachers of music care little about the condition of the very instrument that is the basis of their work, for what can any teacher do without the piano? This being the case, why not see that teachers realize that their work is lost in its artistic phases if the piano they use is not kept in tune. Dealers generally blame the tuners for this condition, when in fact the real misleaders are themselves. The best slogan the piano men can utilize is "Keep the Piano in Tune." We complain about phonographs and talking machines not being in proper pitch through mechanical failures as to controlling the

Piano and Musical Instrument Section

speed of the records, but we say nothing about the pianos that are out of tune. One is just as bad as the other. If teachers will start the work by teaching the value of true tone they must have their pianos in tune. They can not demonstrate with a piano that sounds worse than a mechanical piano that can not regulate its power. Never forget the tuning proposition. Make it a profit maker and gain piano sales through the lesson of true tone.

Refunds on Royalties

If certain reports are to be believed, the royalty question as between composer and the makers of mechanically reproduced records, is again in a state of flux. The existing regulations are stigmatized as inadequate to cover all possible situations. There is no question but that a certain degree of injustice is being wrought on individuals, but so far no adequate compromise has been offered by either of the opposing camps. The phonograph record makers are particularly dissatisfied, but, so the report states, they have found at least one way of evading their royalty obligations. This is in the so-called "breakage allowance," intended to cover unavoidable record breakage incurred in shipment. The real "kick" in this, however, lies in the variation of breakage allowances as charged by the various phonograph companies. The usual charge is 10 per cent, but there are cases known where this charge has been 25 per cent. It is shrewdly suspected that the amount of these "breakage allowances" vary in the case of the individual composer, with the lesser known lights bearing the brunt of an attack against which they have no defence.

Piano and Radio Profits vs. Automobile Profits

While the MUSICAL COURIER is giving figures as to production and distribution of pianos, it will be interesting to have presented some figures involving real business done by a piano dealer who says he went insane as to radio selling, and the results of that insanity. We have been intimating that piano dealers were "radio mad," but here is one who goes that statement some better and claims he went insane. It is evident, if the figures are correct, that there are other piano dealers who have had fits of business insanity and find after two or three years of effort that there is little money in the retailing of radios. To arrive at the cause of this inability to make profits in the selling of the radio there must be some information given as to just why the piano dealers not only lose money direct in such merchandising, but arriving at some deductions of a Watson-like character as to the loss in piano sales through the diverting the mind from the piano. This is an age of specialization. One must either be a piano man or a something else. There is no successful issue in the striving to be a musician and a prize fighter, for one militates against the other. Today one has about all he can do to make a success in one line of endeavor. If the piano dealer will but take up radio in a business-like manner, study the service end of the selling, his responsibility as to service, strive to keep his overhead distinct from that of the piano, and work on the difference in discounts, there will be some profit in the radio. Let the conditions that prevail in retail automobile selling be taken up. It will show how much better off the piano dealer is than the one who sells automobiles. Let a comparison be made as to discounts applying to the piano and the automobile, the replacement difficulties, and it will be found the piano dealer has the best of it. But go after piano sales and let the clerks attend to radio selling. Piano salesmen cost too much to waste time with the radio.

The Resale Price Bill

An undercurrent of sardonic humor can be traced in recent Congressional committee reports concerning the Capper-Kelly Fair Trade Bill. It is stated that the Committee on Interstate and Foreign Commerce of the House of Representatives has voted to receive the favorable report of its sub-committee on the Capper-Kelly Fair Trade Bill, and "under a gentlemen's agreement of its members," to list the bill for action immediately the committee shall be reorganized in the new Congress. Action in the Senate will start in April, starting the Spring session. In other words, something might be done during the

next session, and again something might not be done. Legislative action on this question has been pending for some years, and there seems every likelihood that action will be still further delayed. In the meanwhile the complete report of the Federal Trade Commission has been made and on the basis of that report, a reexamination of the entire question might be asked, in the light of its findings. Opposition to the bill is offered largely by the large department store interests, and their interest seems active and powerful enough to account for at least part of the delay. To be sure the piano industry is affected only in a minor degree by this proposed legislation, because in the piano industry, as in others, ways have been found by the manufacturer to curb indiscriminate price cutting on the part of his representatives. The immediate responsibility of the manufacturer, in the event of the passage of the law, will be much more positive and direct. In fact, it will be the basis of a real one-price policy, with the reins in the hand of the producer.

The Player Piano

There will be an effort made in New York City to sell the player piano that will probably show whether that instrument can be made to come back. Detroit is working toward that end. It is believed that the piano dealers have let a good thing get away from them in neglecting the player piano in the way they have. There is no question but that the losses as to the player piano have been due to the fact that dealers and salesmen lost interest in the sale of these easily sold instruments. Let each dealer study the situation and apply some effort to revive this business which was a good producer. The player piano can be sold in homes where the straight piano can never be sold. It is all a matter of work on the part of salesmen. Employees will not try to sell players if their employers do not encourage them in that direction. There are few piano houses today that do not have a few of the player pianos in their inventories, second-hand probably, but it will be good to try whether the mechanical piano can not be made to come back. At least try and get them out of the inventory at whatever price and let them do a little work in getting in some dollars which can be made to work instead of the players eating their heads off in storage and costs of inventory carrying.

Will It Discard the Record Machines?

The President of the Chicago Federation of Music is seemingly having his amusement in the striving, so some think, to drive the phonographs and talking machines from the orchestras of that thriving music center. The demand that those who wind up, feed the needles and records into the mechanical machines be members of the musicians union may be an effort to eliminate the machines as unmusical from the tone expert's opinion. There are many who will concede that there is a want of participation as to pitch in the affiliating the mechanical machines and orchestras. Many have protested against the besmirching of pure tone with discords aroused through the inability of reproducing exactly the same pitch, if one be permitted to use this word in connection with the controversy. Since the speed of the record controls the pitch, keeping exactly at the same speed the recording instruments used in making the reproduction of the music is most important. It is especially so considering the artists employed to make recordings of their art at good pay and royalties, running into hundreds of thousand of dollars, as the Caruso legal entanglements showed. Let the president of the musicians union in Chicago keep up his good work if that be his aim, for no one wants to hear a good orchestra tainted with discordant elements like the machines that do not give true pitch if a spring be weak or if the electric supply flickers in its strength and causes the records to run low or high pitch according to the supply of motive power. Let us have true pitch in music. We are contending with false tones in the radio, and that due to motive power as in the other mechanical musical instruments.

Cultivate the Musicians

As one studies the piano production of today, and learns that the no-tone boxes are not being sold, the necessity of cultivating the musicians, and that means

the teachers, should be carried on by the piano dealers. The talk about commissions can be taken up within the confines of the private offices, but do not let the salesmen "knock" this or that teacher just because he or she is affiliated with another house. It is bad business. The high grade pianos of today that form the main business of piano selling need the assistance of those who teach piano, and also the aid of those who are musically inclined. It must be admitted that the piano of today is of a better grade than formerly, that is to say, the old line makes of name value are in greater demand. This is proven by the large number that are being sold as against the great number that formerly were sold at cheap prices and without regard to tonal values. The old days of cultivating the musicians is again with us. It is the duty of piano men generally to recognize the power of these people in the making of piano sales, but above all, that they recognize the piano and foster it. It costs nothing to be polite and make friends, and here is the great value of friendships in creating name value. Personal contact is not a lost art—it is a necessity. Showing a contempt for music, deriding a musician because of affiliations with a competitor, is bad. Music is the basis of the piano's existence, for it can not be the basic musical instrument without music. No piano man ever gained anything by "knocking" music because he does not like it, nor did he ever gain anything by doing the same about a musician because of affiliation with another house. The thing to do is to take him away from the competitor. The very fact the "knocking" is done shows the musician has some power.

Expressions

(Continued from page 53)

number manufactured. We must bear in mind that the last six months of 1927 built up inventories throughout the country that the dealers had to carry over into 1928. It can be plainly seen that this carrying over of inventories from 1927 to 1928 cut down the production of pianos to a great extent. It also is apparent that right at this present time the piano dealers of the country are in better shape as to their inventories than they were at this time in 1928.

All this must be taken into consideration in the arriving at the number of pianos that were sold during 1928, and which this table given of the Cuyahoga County records and the figures given as to the populations of the different cities of this country leads to the belief that over 200,000 pianos were sold during 1928.

If the dealers had been honest with themselves, if they had taken the radio and handled it in a business-like manner, with the difference as to the discount in mind, and created an overhead for the costs of selling radios that would meet the 60 per cent. difference in discounts, the dealers would be in better shape financially.

There is one element in all this that can not be disputed, and that is the great loss of piano sales through the concentration of the minds of the dealers and the salesmen upon the radio. It requires constant labor and application to sell pianos. Anything that disturbs that keeping the mind on piano sales certainly loses business. The radio is the disturbing element at the present time, but it is believed that the piano trade will go through exactly what it did with the talking machine and the radio will soon find its place in the music business of this country.

All this is not said in disparagement of the radio as a business proposition, but it is said in view of the fact that piano dealers are not handling the radio as it should be. They are allowing the radio to cut in on the piano business. While the dealers and salesmen constantly blame the radio for the lack of piano sales, they should blame themselves for the loss in piano sales. If the concentration necessary to sell pianos had been applied as it should, the sales for 1928 might have been made 300,000 instead of 200,000.

This discussion as regards the Cleveland situation will be taken up in the next issue of the MUSICAL COURIER. There will be brought down to an individual house statements showing that the piano business was increased during 1928 over that of 1927 by concentrating on the piano, and yet this house carrying and doing a good business with the radio by segregating the radio to itself and its overhead carried on with due respect to the discounts.

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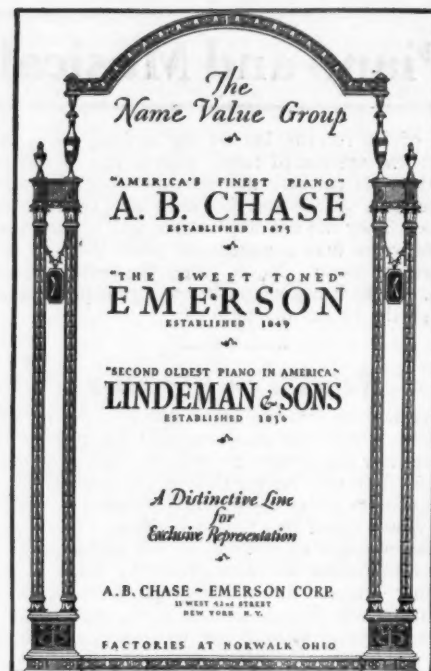
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CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

MUSIC ROLLS

MEL-O-DEE HAND PLAYED MUSIC ROLLS—Recordings by Broadway's acclaimed pianists... popular word rolls... two verses, three choruses... expression line... singing notes... printed words... lintless paper... unbreakable metal flanges, japan finished. Big library. Quick selling programs. Highest quality, lowest prices. Write today for catalogs, prices, Melodee Music Co., Inc., Meriden, Conn.

PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 218 East 19th St., New York.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

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ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York.

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S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Revolt Machines, Pumps, and Pump Hardware. Special parts made to order. 123 Opera Place, Cincinnati, Ohio.

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Piano and Musical Instrument Section

Foster & Waldo Announce \$1,000 Prize Music Contest

Through an advertisement in the Minneapolis Journal of February 18, Foster & Waldo, 818-20 Nicollet Avenue, of that city, have announced a prize contest for "a musical setting with piano accompaniment for Foster & Waldo's Majestic radio slogan." This slogan is as follows:

*In the majesty of motion.
From the boundless Everywhere
Comes the magic name, Majestic,
Mighty Monarch of the Air.*

The conditions of the contest as printed in the Minneapolis Journal are as follows:

1. Anyone, anywhere, may compete, except Foster & Waldo employees and their families. Send as many manuscripts as you wish.
2. Keep copies of your manuscripts. None can be returned.
3. Winner of the \$1,000 prize will transfer all his rights in the composition, of every kind and character, to Foster & Waldo.
4. You will need an individual entry blank for each composition you submit. Entry blanks consist of two parts. The White section is for our records. The Pink section is your memorandum. Do not write your name and address on your manuscripts. Instead, number your composition using the number which is printed on the entry blank.

HOW TO SECURE ENTRY BLANKS

5. Those living within the corporate limits of Minneapolis must call at Foster & Waldo's in person. Those living outside the corporate limits of Minneapolis, in the suburbs or anywhere else in the United States, may register by mail. Address Desk 6, Foster & Waldo, Minneapolis, for entry blanks. Be sure to state quantity you wish.

Manuscripts mailed to us must be sent by first-class registered mail. Acknowledgement will be made by card.

6. Entry blanks will not be available until Wednesday morning, February 20.

7. Study the slogan. Decide for yourself the type of musical setting it deserves. If you wish, you may write a setting which allows the slogan to be repeated, that is, sung twice instead of once.

8. Contest closes at Midnight, May 15. Three of the most capable critics and musicians west of Chicago will act as judges.

9. Name of winner of \$1,000 prize, his or her photograph, and the composition itself will be printed in this paper (Minneapolis Journal) as soon after contest closes as possible. Announcements will be sent, also, to scores of magazines devoted to music.

Cleveland Dealers Change Association Constitution

According to a recent change in the constitution and by-laws of the Cleveland Music Trades Association, members of the musical merchandise trade are now eligible for membership. The amendment as offered by Frank H. Kimmel, and adopted at the meeting was as follows:

Section 1. Any individual, member of a firm, manufacturer, director of a corporation or manager of either firm or corporation engaged in the selling of musical merchandise, including phonographs and radios, from established retail warerooms, and any member or manager of any firm or corporation engaged in the jobbing or wholesale business of selling musical merchandise, including phonographs and radios, shall be eligible to full membership.

Section 2. Any individual in the employ of a person, firm or corporation engaged in the selling of musical merchandise, including phonographs and radios, from established retail warerooms, or in the jobbing or wholesale business of selling musical merchandise, including phonographs and radios, as assistant manager, salesman or in other capacity connected with the business of selling such musical merchandise or collecting thereon shall be eligible to coordinate membership in this association with all the powers and privileges granted therein.

Down in Hawaii

Mark P. Campbell, president of the Brambach Piano Co. is the latest member of the piano industry to succumb to the lure of the Hawaiian Islands. Accompanied by Mrs. Campbell he reached Los Angeles on February 20 and was met there by Beeman P. Sibley, president of the Western

Piano Corporation. Mr. Campbell sailed for Honolulu four days later on a combined business and pleasure trip.

Pittsburgh Starts Cooperative Advertising on School Music

A number of Pittsburgh music dealers have joined in a promotional movement calling attention to the advance in music study noted in the Pittsburgh public schools. Advertising is being done on a cooperative basis, the expenses being shared by the W. F. Frederick Piano Company, Lechner & Schoenberger, McCausland's, S. Hamilton Company, J. M. Hoffman Company, and Schroeder's. One advertisement of a series, under the caption "Do you know that piano classes are being conducted in our public schools?" made the following appeal:

"Take advantage of the opportunity that is now yours—to give your children a musical education. It will mean so much to them in later years to be able to play the piano—to create a musical background for their lives.

"Now that piano class instruction is being made available to children in the classrooms of our public schools, your obligation as a parent is not only to see that your own children—boys and girls—take advantage of this opportunity—but also to see that your piano is in good tune.

"Whether your children are studying the piano with a private teacher, or in school, your piano should be of satisfactory quality. If it is not, you should buy a new one. No child can be expected to get the most out of music study on an antiquated or out-of-tune piano."

Detroit Dealers' Player Piano Week

An interesting experiment is being attempted this week in Detroit. Following the suggestion of Jay Grinnell of Grinnell Bros. of that city, a number of the leading music merchants of that city are cooperating in a Player-Piano Week, the purpose of which is to call public attention to the player piano as a means of musical entertainment. The campaign as laid out provides for a concentration on the player in newspaper advertisements. Window demonstrations will also be staged. Among the houses which announced their intention to cooperate are the Rudolph Wurlitzer Company, J. L. Hudson Piano Store, Cable Piano Company, Johnston's Music House, W. W. Kimball Company, People's Outfitting Company, and LeVine & Black. No piano playing contest will be held this year in Detroit.

Piano Playing Contest Planned

The piano playing contest to be held in San Francisco in connection with the city's annual Music Week, in May, will have the contestants weeded out at a preliminary contest to be held early in April. Students, ranging in age from six to twenty-one, will be divided into seven classes and each child will have to play the compositions allotted to his class. Chester W. Rosekrans of the San Francisco Civic Association, Director of Music Week, considers that this is obviously fair. The music for the contest was selected by a special committee of which the chairman is Henrik Gjerdrum, president of the San Francisco Music Teachers' Association. The contest is arousing a great deal of interest among school children of the city and is stimulating interest in the piano.

Refrigerator Department Now Installed

The Fun Method School of pianoforte playing continues to flourish on the fourth floor of the Kohler & Chase building on O'Farrell street, San Francisco, in fact the only department in any way disturbed by the inauguration of refrigerators is the used piano section which was formerly in the basement. This has been transformed into a regular downstairs store and can no longer be spoken of as a basement. It is understood that the firm will henceforth carry a much smaller stock of used pianos since refrigerators now occupy their former home.

Aeolian Officials in San Francisco

The Aeolian Company is especially well represented at the San Francisco headquarters of Sherman, Clay & Co. at present. Paul Fink of that company is visiting the firm and is making trips to the branches in Oakland, San Jose and other points and Serge Halman, who has been visiting there for some time, is now spending a week or two at the Oakland store where he supervised the installation of one of the new Aeolian products, a Marie Antoinette Duo Art pipe organ.

Jenkins' Golden Jubilee

The J. W. Jenkins Music Company chose an unusual way of advertising its golden anniversary. As part of a great advertising campaign which extended over a period of nine months a number of pianos was given to various churches and schools of Kansas City and other cities in which Jenkins' branch stores are located. Seventeen pianos were given in Kansas City alone.

Fifth Lang Branch Opened

The Lang Piano Company, Philadelphia, has opened a branch store in Chester, Pa., at 1819 West Third Street. S. Lang, a son of the owner of the business is in charge of the new store. This is the fifth of the stores now under the management of this concern.

A. Watson with Foster & Waldo

Al Watson has joined the sales staff of Foster & Waldo, Minneapolis, Minn. He was formerly connected with the Cable Piano Company and also the Brooks-Evans Piano Co.

A Novel Publicity Stunt

Philip Werlein, Ltd., New Orleans, tied up with the annual Mardi Gras with some effective publicity. A large aeroplane was engaged and on the opening day of the

festival circled over city displaying in large letters painted on the bottom wing, "Werlein's for Music." A siren device was used to attract the attention of the crowd.

Louis F. Quimby Dead

Louis F. Quimby, of Philadelphia, died on Saturday, March 2, 1929. Mr. Quimby was one of the old timers in the piano business. He began his work in the piano business with the old Estey Organ Company, of Brattleboro, Vermont, some forty years ago. He was then connected with Frank Anderson for a time in Brooklyn. He then took up the special sales work with the Kohler Industries, and then went with the Estey Piano Company, of Philadelphia, as manager. When that business changed hands, he formed, with his son, the Quimby Radio Company, and continued with that until the time of his death. Mr. Quimby was well known throughout the country through his connections, and the dealers and his many friends in the trade will hear with regret of his death. He was a clean, straightforward man, made many friends and had the high regard of those whom he had been associated with in business, and this carried to the dealers throughout the country. The burial ceremonies were held on Wednesday, March 6.

Reforestation on Pacific Coast

Perpetuation of the country's forests is of interest to the manufacturers of musical instruments and some of them may be pleased to know that there is a growing sentiment toward reforestation on the Pacific Coast. Manufacturers of redwood have especially interested themselves in reforestation. The forest service nursery in Susanville, Lassen County, Cal., alone is planting 250,000 seedlings this year and will plant half a million next year. Several of the large redwood manufacturing companies have nurseries which they are using to re-plant logged over and burnt areas.

Pittsburgh Radio Dealers Organize

A new organization in Pittsburgh is the Retail Radio Merchants' Association. Its officers are: President, John H. Phillips; vice-president, W. C. Wampler; secretary, F. C. Millard, and treasurer, John Cooper.

L. B. Hilgendorf Made Manager

L. B. Hilgendorf has been appointed manager of the radio department of the Arcade Music Store, Dayton, O.

B. E. Pudney Reported Bankrupt

B. E. Pudney, music dealer of Sidney, N. Y., is reported to have filed a petition in bankruptcy. The schedule lists assets of \$13,534 against liabilities of \$25,971.

Ulric L. Means Dead

Ulric L. Means, president of the Means Music Company, Kansas City, Mo., died recently at his home in that city. He was seventy-five years of age.

PERKINS BENT-TITE

Are you one of the satisfied users of PERKINS BENT-TITE? If not, it will pay you to become one.

Musical instruments of all description are glued satisfactorily with PERKINS BENT-TITE. Most pianos, radios, and phonographs are manufactured of highly figured or fancy veneers—crotch, burl, etc. These veneers are difficult to lay and often check and crack. Use PERKINS BENT-TITE and overcome these difficulties. Then too you save time by its quick-setting feature and this speeds up production. You also save money in your not having to have so much invested in expensive forms.

PERKINS GLUE COMPANY

Factory and General Office: Sales Office:
Lansdale, Pennsylvania South Bend, Indiana

Mawalac

The Permanent Lacquer Finish
for Pianos and Fine Furniture

Manufacturers: Upon request and without obligation a M. & W. Co. lacquer-finishing expert will help you solve your finishing problems.



MAAS & WALDSTEIN COMPANY
Established 1876

438 Riverside Ave., Newark, N. J.
Office and Warehouse: 1115 W. Washington Blvd., Chicago
1212 Venice Blvd., Los Angeles

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."
—OLIVER WENDELL HOLMES.



Some Sidelights on the Du Barry-Wick Controversy in Seattle—Not an Affair Involving the Stencil But Merely a Matter of Piano Ethics and Loyalty.

When The Rambler wrote some articles regarding legal proceedings that have been instituted by the Count and Countess George Hay Du Barry, of Seattle, State of Washington, he did not know that he was going to get into a controversy that would suggest an old time atmosphere as regards pianos.

It has been noticed, tentatively probably, that The Rambler is inclined to live in the days of the past, and from time to time to dig up some of the old controversies that made the piano business so lively and brought about sales that probably would not have been made if the "brotherly love" ideal was promulgated as an ethical course for all piano dealers and manufacturers to follow.

This inclination to revert to old times caused The Rambler to make a few remarks about the stencil when the Royal Piano House of Du Barry entered into the courts of the State of Washington, and filed charges that involved the P. S. Wick Company and P. S. Wick, of North St. Paul, Minnesota, with C. L. Cline, a piano dealer of Seattle, claiming breach of contract and asking for damages to the extent of \$116,000.

It could not be conceived by The Rambler that a manufacturer would sell the piano bearing his name to two dealers in the same city. It has not been and is not even in these modern days the practise for a manufacturer to do this. It seems, however, that The Rambler was in error as regards the stencil phase of the controversy. If memory serves right, Count George Hay Du Barry, in The Rambler's office in New York, showed photographs of an invention that the Count of Royal Blood had made for increased tone volume in the piano, and that the P. S. Wick Company, of St. Paul, manufactured these instruments for the Royal Piano House of Du Barry, of Seattle, Washington.

It seems, however, that P. S. Wick objects to this connecting his name with that of stencil, and the following letter gives emphasis to the disappointment of the St. Paul manufacturer in this respect. If The Rambler has been mistaken in what he has said, the somewhat pugnacious letter of P. S. Wick will set at rest all doubts as to where he stands. It remains for the Seattle controversy to adjust matters whether the Royal Piano House of Du Barry is right or wrong. Mr. Wick's letter is as follows:

North St. Paul, Minn., February 22, 1929.

The Musical Courier
113 W. 57th St.
New York, N. Y.

Gentlemen:—Mr. George Barry, alias Count George Hay Du Barry, was good enough, but for what purpose I do not know, to send me copy of his letter to "Mr. William Guppart, Editor, please" dated February 6th, 1929.

A day or two later he sent me page 58 of the January 31st issue of the MUSICAL COURIER.

The article is properly headed "Rambling Remarks." What is there anywhere in connection with this matter—whether you got your information on which you base the article at your desk in New York City—from the complaint in the case—Seattle news clippings or otherwise—that would lead anyone with a straight mind to jump at the conclusion that the suit was based on stenciled pianos?

You could easily have ascertained the allegations of the plaintiff, or even some facts, if you had cared to, but it appears there is an insidious mania with some to spin long yarns that in the finals say or mean nothing in the belief that they are entertaining their readers, if in fact they exist.

You have harped on this stencil stuff for so many years that we presume it has permeated through your entire system, yet you have never gotten even a start at a remedy. Some of the manufacturers you touted the most with your "bald-headed puffs" were often the greatest offenders.

Now the facts with reference to our pianos are that they have our name cast in the plate and on the fallboard of each and every piano, and what pianos have been furnished to the two dealers you mention are identical, made with our name cast in the plate and on the fallboard as above stated. This should ease your mind so far as stenciled worries are concerned.

You have stated that "Count Du Barry" is perfectly able to take care of himself. Now let us ease your mind again with the fact that P. S. Wick Company are abundantly able to handle their side of it, but wish to try the case in court if and when it reaches a court, and by the way The Rambler would not do as a juror in any case. He has too many assumptions and in such state of mind could never get on any jury in the land in any case if he honestly and truthfully answered the preliminary questions put to him touching his qualifications to serve as a juror.

Now of course The Rambler is wrong in every assumption he makes except that a suit was started, but you need not make any retraction or correction so far as we are concerned.

I am merely writing this letter, not for publication, to ease his mind on his various assumptions and that he may consider himself reasonably safe in not being called as a juror if a jury should be called in this case.

Yours truly,
(Signed) P. S. Wick.

A Matter of Loyalty

While Mr. Wick says that he is merely writing this letter "not for publication," The Rambler deems it no more than just that Mr. Wick should be allowed to give full expression to his opinions, and at the same time elucidate as much as he desires his side of the controversy. It matters not to The Rambler what the name of Du Barry may be, fore or aft.

The question that is before the piano trade is that of loyalty. Mr. Wick has his side of the question, and those interested in Seattle have their side. Mr. Wick's letter should give that ease of mind that he probably received in telling The Rambler what he thought of him, and The Rambler feels that his remarks as to being a juror would be considered in connection with the fact that a citizen of the state of New York can not be a juror in the state of Washington. That was asserted, but Mr. Wick evidently thought that The Rambler would travel to the state of Washington in order to satisfy his curiosity as to the pros and cons of this litigation.

Therefore, The Rambler makes his bow to Mr. Wick, feels that he has done full justice to both sides, and retires to his den in the mountains on the Hudson, has the satisfaction of breathing the old time antagonisms in the piano trade once again and proceeding along his even course with a full feeling that the Seattle litigation will prove of profit only to the members of the law who are always ready to carry on in their offices, in a court house or elsewhere, if there be a retainer and cash fees in sight.

A Suggestion to Broadcasting Managers—The Announcer's Voice Should Be Considered Part of the Musical Entertainment—The Importance of Pitch and Quality.

There is being agitated now a question of the work of the announcers in the radio stations. The New York Times has received a letter from a correspondent, and intimates in the heading thereto that people are beginning to think announcers could educate the public. The Rambler has an idea that the public will have to educate the announcers, and then probably the announcers could pass it on to those who listen in and are subjected to the loud, blatant tones of those who make explanations and occasionally interject some remarks that would lead to the impression that what is to follow has something to do with advertising.

Of course, the listener-in is helpless, but he is thankful for what he gets for nothing. The advertisers pay the bills. The fact that there are so many broadcasting stations is evidence that this form of puncturing the air is a profitable pursuit. The announcers, however, are the men who will have to be trained and brought to a realization of the fact that it is extremely disgusting to the listener-in to have musical tones riddled with a bawling voice that, if of the baritone quality, carries over in a way that dispels all remembrance of the pure musical tones that are broadcast, whether singing, instrumental or the lowly piano.

The correspondent who created the impression in the mind of The Times that announcers could educate the public is but a reflection of the contest that now is going on as to which announcer uses the most perfect English, and that without regard to a consideration or the modulating of tones of the announcers to meet that which follows or precedes the explanations, the evident anxiety on the part of those who do the announcing to make known their own names. The letter referred to is as follows:

To the Editor of The New York Times:

I owe a debt of gratitude to the various persons who advertise their excellent products by serving delightful music

over the air. In England the broadcasting authorities have shown that they appreciate the very great opportunity they enjoy to educate the public in the use of the English language. Our announcers have that same opportunity, only of far greater scope.

It is a delight to listen to a few of the announcers, but most of them might profit by listening to Walter Damrosch, who always enunciates with beautiful clearness and whose pronunciation of English, French, German and Italian is a pleasure to the ear. There is no education in speaking such as is afforded by listening to those whose diction is superior. I wish all the announcers might attend a few plays in which Walter Hampden and John Barrymore appear. There are few persons in the community who could not profit by listening to those two men and attempting to imitate them.

Most of the announcers, but not all, are indifferent to the proper pronunciation of the titles in languages other than English, and they would be benefited by training in the proper pronunciation of French, German and Italian, in particular, because many titles of musical numbers are in one or another of those three languages. I listened to one announcer yesterday who gave titles in French which were a delight to the ear. I have heard others whose announcement of titles could not be understood except by a thoughtful interpretation of Anglicized sounds into the sounds proper to the language used.

It is suggested to me that the announcers sometimes are confronted with the fact that the audience will not understand a properly pronounced name. I was quite charmed the other day to hear an announcer say "Properly Grenij Street, sometimes called Green-witch Street." So lessons in pronunciation might go forward.

Some of the announcers say: "This is Station Blank in the City of New York." Some say: "This is Station Blank in New York." Admirable. Some, however, refer to "New York City." May I point out to them through you that there is no such city in the United States. There is Jefferson City, there is Virginia City and there are various other places with this abominable combination. New York is not an adjective; it is a proper name. No one could mistake New York when given as the name of the city for New York as the name of the State. When it may be necessary to distinguish between the two, the corporate title of the City of New York is as I have stated it.—Lawson Purdy.

Training in Tone

All that is said by Mr. Purdy in this communication to the big New York daily is fitting and to the point. The announcement of the programs, etc., of the broadcasting stations can be made of great value to those who listen in if the musical tones that are broadcast will train the ear to pure tone. Certain it must follow that the announcement, diction and tone quality be made to fit in with the music that has just been played or is to be played. In other words a voice of musical quality will assist in not only the training of the ear to musical tones in conversation, but also will train in other directions.

There was a peculiar case over WJZ on Tuesday night of last week, when a lady of accomplishment and knowledge of the subject on which she talked, based upon musical therapeutics, illustrating the efficacy of music as a therapeutical agent. The lady killed all her efforts through the fact that her voice was not musical, and she spoke in a manner that was blatant to the listener-in. One got the impression that the lady had a bad cold, but even so her voice was loud, broad and rough.

In a demonstration such as she made, it would have been in keeping to have had the voice that explained the efforts that were being made to improve the physical and mental condition of the listeners-in by contributing toward that end with the voice as with the music.

There is a great work ahead of the broadcasters in arriving at this solution of the methods of announcing. Certain it is that some of our best known announcers never seemingly realize that their own voices are undoing what the program makers and the artists have worked so hard to put on the air, instead of reaching the ears of those who are listening-in in a manner that will balance just as do the different instruments in an orchestra balance.

A. L. Bretzfelder Has Enjoyable Western Trip

A. L. Bretzfelder, president of Krakauer Bros., is calling on his dealers, from Coast-to-Coast and is evidently extracting a great deal of pleasure from his journeying. He is accompanied by Mrs. Bretzfelder. Not only is he as much at home in San Francisco and Los Angeles and numerous other cities as in New York, but also he possesses the happy faculty of seeing and remembering the best he comes across everywhere.

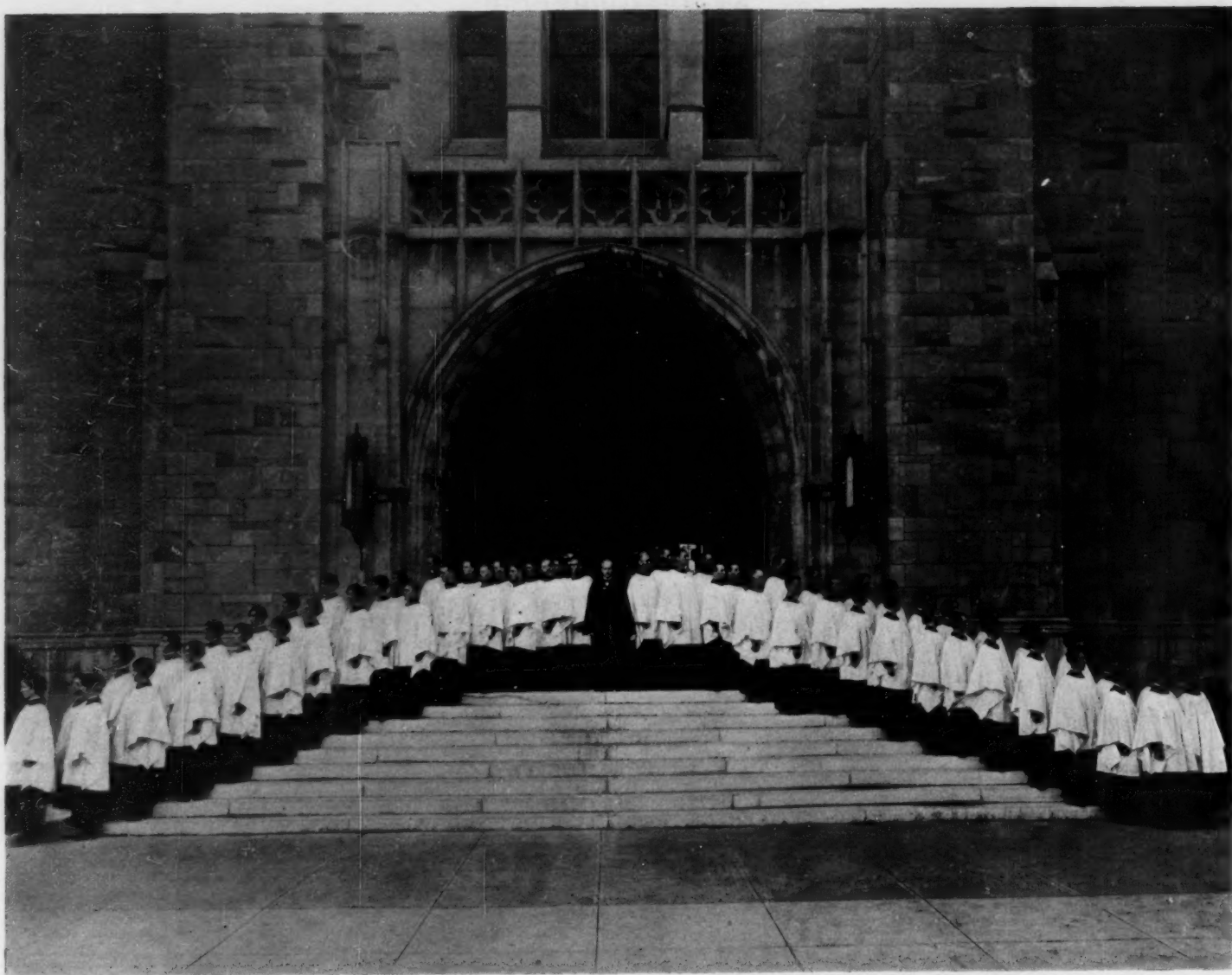
In San Francisco Mr. Bretzfelder was warmly welcomed by Sherman, Clay & Co., Krakauer dealers. He and Mrs. Bretzfelder stayed in that city a week and while there he expressed the belief that business generally is in a fairly good condition and that the piano business has weathered the worst period of depression and is now coming back. One reason for this belief is that he thinks the public will gradually become satiated with mechanical music and will return to music made in the home, by human hands. The piano, in his estimation is the instrument best fitted for the home. Mr. Bretzfelder sees a reaction against mechanical reproductions by the present lack of demand for player pianos, and he thinks people are losing interest in reproducers.

In Cleveland, Chicago and San Francisco Mr. Bretzfelder found the Krakauer dealers optimistic regarding business prospects for the balance of the present year. In Los Angeles he planned to call on the George H. Birkel Music Company, returning home to New York by way of the Grand Canyon, St. Louis and Minneapolis. One of the things that impressed Mr. Bretzfelder most in the San Francisco Bay region was the size and beauty of the Oakland store of Sherman, Clay & Co. though he is a great admirer of the efficiency and standards of that firm as a whole.



Hermann Irion,
President Music Industries Chamber of Commerce,

*Who Gives Some Stimulating Figures as to Piano Production for 1928, Which Indicates
Increased Production for 1929*



The Dayton Westminster Choir

founded and directed by Dr. John Finley Williamson



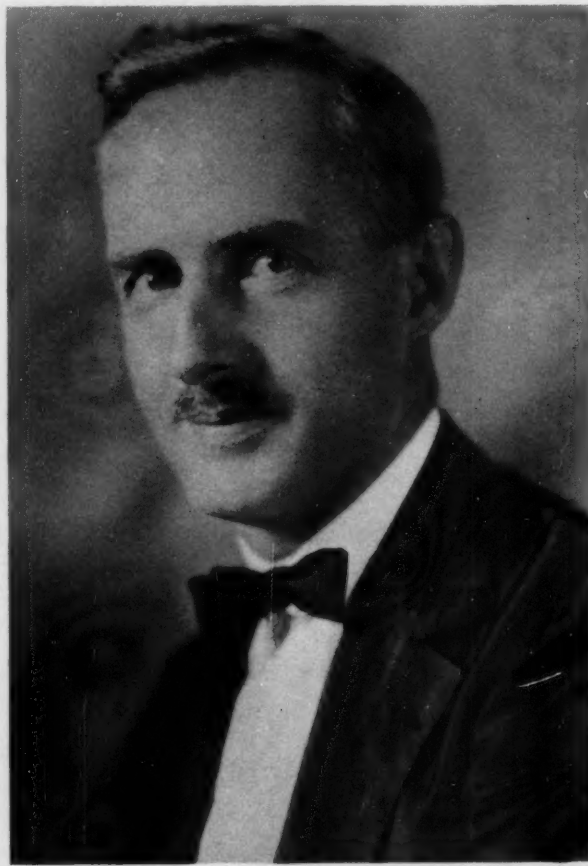
MRS. H. E. TALBOTT

After singing at Carnegie Hall on March 18 the Choir will sail two days later on the steamship Leviathan for a European tour of forty concerts, under the general direction of M. H. Hanson and Richard Copley. Albert Morini is the manager of the European tour.

The English appearances of the Choir are in the hands of the well known manager, E. J. Carroll, who has secured Albert Hall for the concerts in London on April 7 and 14.

The Dayton Westminster Choir will be away the better part of three months and plans to return to the United States in June. The annual American tour, for the season of 1929-30, is now being arranged by Mr. Hanson.

Mrs. H. E. Talbott has acted as sponsor for the European tour and it is due to her efforts that it was made possible.



DR. JOHN FINLEY WILLIAMSON

